

THE SCHOOL-ARTS MAGAZINE



VOL. 26
No. 3

OTHER LANDS
NUMBER · NOVEMBER 1926

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The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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THE GLORIOUS ALPS, WITH TOWERING SNOW-CLAD PEAKS, ARE OFTEN COVERED AND SWATHD IN VEILS AND BANDS OF SOFT MIST THAT SHIFT AND CHANGE COLOR IN THE CHANGING LIGHT. ONLY RARELY DO THE PEAKS EMERGE, VISIBLE IN THEIR ENTIRETY

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An Important Combination Students—Enjoyment—Travel

ELIZABETH CAHILL

Art Instructor, Philadelphia, Pa.

IN THE summer of 1920, a young American art student was spending a day at the Louvre in company with a rather youthful French matron who held a very important position in the art department of a celebrated Paris school. The American student was amazed at the breadth and the wealth of the knowledge of art possessed by the young French woman. From the Louvre, the two women proceeded to Notre Dame, thence to the Madeleine, and, after dining at the Hotel Bedford, they brought the day to a close by going to the Grand Opera House to hear a superb performance of Massenet's "Le Cid."

It was while sitting in their chairs in one of the "upper circles" of the magnificent Opera House, that they fell into a chat about the experiences of the day.

"Your knowledge of everything that pertains to art fairly overwhelms me. I can scarcely believe that every French woman of your age in the Paris schools is as abundantly equipped with knowledge of periods and artists and styles and methods as you have proved yourself to be."

The young French matron was smiling merrily as she heard her praises sounded in this unqualified fashion.

"Ah, I must tell you, then, a little secret. It was not in la belle France

that the foundation was laid for my knowledge of art subjects, but in your own United States. When I was a small child, my father was sent on a special educational commission to the United States and to Canada. Our stay in a few of your Eastern cities was prolonged into months, and, to keep me out of mischief, I was sent to the public schools. In the primary grades, it was, in Boston, New York and Philadelphia, that I learned about the masterpieces of art, the schools to which they belonged, and quite a little, also, about the painters themselves and their methods. My father and I fairly haunted the Metropolitan Museum in New York and the Academy of Fine Arts in Philadelphia. It was in your own American cities that I learned to distinguish the different styles of architecture. In Philadelphia we studied this subject historically. One gifted teacher took us a few times to the beautiful Museum of Ethnology and Archeology, the style of which is Italian Renaissance. She also took us, in small groups, to the famous churches in Philadelphia. One I remember very well for it is a perfect reproduction of the Cathedral of Amiens—the most superb specimen of pure Gothic in Philadelphia. We were taken by that teacher to see the splendid collection of volumes on art in

the 'Art Room' of the Public Library in Philadelphia. That same teacher had us all delving into history. We fairly ate up everything that related to art expression because, as Miss Whelen used to tell us, we were preparing to travel in the Near East, and in the Far East, in sunny France, and in smiling Italy. Whether I travel in France, or outside her lines, I find myself face to face with the beautiful in some form or other. When I *know* the form by name, and recall its history, I am sure that my pleasure is heightened a thousandfold."

"Well, then, do you mean to tell me that other French women are *not* so well informed in matters of art as American women?" asked the American.

"Not at all. I simply wanted to give credit where credit was due, for certainly the foundation on which the enjoyments of travel rest was laid, in my case, in the United States. Here in France, we adore art, and we give the subject liberal treatment in our elementary schools."

"When do you think it is best to begin to lay the foundation?"

Again the young French matron smiled.

"Laugh at me, if you will, but I'll tell you the truth. With my own two children, I began when they were infants in arms. I used to have a regular daily habit of walking 'round our living room, chatting to Pierre about the pictures on the wall. I began with a well-selected few, talking to him about these pictures as a kindergarten teacher might talk about the colored pictures in a book of Nursery Rhymes. When he was old enough to prattle, he, too, talked about the pictures. Then I made him acquainted with more. I introduced him,

little by little, to the many choice collections of copies, some of which had been gathered and mounted during my school days across the sea. At the age of three, when I began to take him for a daily walk here in Paris, I began to train his powers of observation and memory by directing his attention to the things that give our 'darling Paris' its historic grandeur and its unutterable beauty. My training at the École Normale had taught me just how far it would be wise to go with a baby of three. I did not tax Pierre in the least, I am sure, but I did teach him to begin right here at home to be a traveler; and, without boasting, I think I can say that he knows Paris better than any boy of his age. He is now past twelve."

The rising of the curtain brought the dialogue to a close for the time being.

When the young American art student returned the next year to the United States, she brought with her a perfect treasure-house of ideas which she had gathered from the ardent young French matron.

There are poets and artists and men of the world everywhere today who are quite ready to contend that travel itself is a fine art, intimately related to life, to history, to literature, to architecture, to painting, to sculpture, to every form of expression that has ever found entertainment in the thoughts of men. There are students of geography and professors of geography, and of history, who are fully convinced that the goal, in the study of these subjects, is travel. Our teachers of art have long known this enhancing fact about travel so far as their own work in classrooms may be concerned. Every teacher of art can recall moments of joy beyond expression that have

come to him in a dingy classroom during a talk on Greek sculpture, Italian painting, or Gothic architecture, when the soaring thought has brought him to the very shores of Greece, or old Rome, or even to the doors of St. Sernin. And the pleasure felt by that teacher is not mere selfish delight, if the teacher has breadth of vision and richly cultivated powers of sympathy. The inspired teacher, blessed with these qualities, is feeling the intense pleasure that will be experienced in years to come by some, at least, of the pupils under her care.

In a certain Eastern city which has the good fortune to possess a very able director of drawing, learning to be a traveler is part of the course itself. Visits for young pupils in groups are arranged at regular intervals—visits to every nook

and corner that has the slightest claim on a sight-seer's attention. Correlation is a method much in vogue in this Eastern city; at the same time that the teacher of drawing is holding up travel as the goal for the student of art and for every educated person, the teachers of geography, history, and literature are doing the same. Nor is the teacher of arithmetic asleep upon this fascinating theme of travel, for in her thrift problems she is showing her pupils how a family budget should be arranged, in order that the lure of travel may not have to be resisted.

Whatever destiny may have in store for the pupils in our schools, let us at least give them some knowledge of those subjects that make travel a joy for the man with the seeing eye and the comprehending mind.

Athena's Home

THE STORY OF THE PARTHENON

THEODORE POTTLE

ZEUS, the greatest of all the gods, had a headache. It was such a bad headache that he called Vulcan, the blacksmith of the gods, and asked him to hit him upon the head with his hammer. This seemed a strange way to cure a headache, but Vulcan did as he was told. He had no sooner struck the head of Zeus than out sprang a full-grown goddess, carrying armor.

That is the Greek story which accounts for the origin of Athena. She was the goddess of wisdom. Wisdom often does give people headaches. She carried armor in order to protect Greece from invasion, for wisdom prospers most when there is peace.

One of the most exciting events in Athena's life was her contest with Poseidon. A special guardian was to be chosen for the city of Athens

and both Athena and Poseidon wanted the honor. To settle the dispute each was to create a gift for the city and the one who gave the better gift was to be selected. On the appointed day the goddess of wisdom and the god of the sea met on a little hill above the city. Poseidon struck the ground with his trident and a spring of salt water sprang forth meaning that Poseidon had given the ocean to Athens. The ocean carried ships to the four quarters of the earth and brought them back to Greece laden with treasure. Then Athena smote the ground and an olive tree appeared. The olive branch was the symbol of peace and its fruit was the sign of plenty. Poseidon had made a great gift but it was not so great as this. Hence Athena became guardian of Athens.

To do honor to Athena the Greeks built her

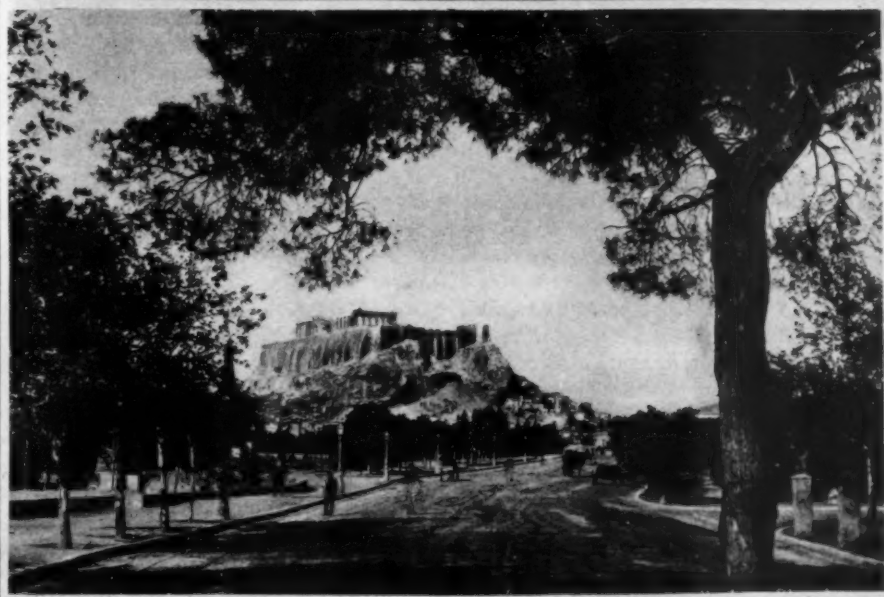
the most perfect temple that has ever been made by man. It is called the Parthenon which means Room of the Maiden. There were two rooms in the Parthenon, one behind the other. In the larger of these was a fine statue of the goddess made of gold and ivory and adorned with precious gems. The statue was more than six times as tall as a man. That is why the room was large. Athena stood at the end of the room opposite the doorway like a queen in her throne room. On either side of her and behind her was a row of columns. The big door faced east in order that the goddess might look towards the rising sun. The door was usually open so that all might enter. Because Athena was so hospitable the Parthenon was surrounded by a pillared porch where people might stroll about in the shade. There were steps leading to this porch from all sides. Athena was so pleasant that the Greeks brought her many presents and the small room back of her shrine was built in order that the more costly gifts might be kept safely for her.

Because the temple was for Athena most of the decoration told about her. The main scenes were in the triangular spaces left beneath the ends of the gable roof. These spaces are called pediments. The east pediment held statues showing the birth of Athena with Zeus upon his throne, Vulcan holding his hammer, and other gods and goddesses of the Greeks. The west pediment showed the contest between Athena and Poseidon. Under the roof of the porch, around the outside of the wall of the two rooms, a long strip of sculpture showed a procession which the Greeks had every four years in honor of Athena. On the east wall the gods and goddesses were shown seated in state to receive the gifts of wine and cattle which the procession of youths and maidens brought them from either side. Among the gifts was always a magnificent robe for Athena. The procession was made in low relief, a kind of sculpture in which the figures are carved so that they project only a little from the flat stone on which they are made. The relief on the Parthenon is called a frieze. There was another frieze on the Parthenon. It went all the way around the building too, but was placed just below the eaves on the sides and below the pediments on the ends. It was made in high relief which means that the figures projected considerably from the background. This

second frieze was not a continuous one, but was in separate scenes each of which showed fighting Greeks and centaurs. Centaurs are part man and part horse. The story goes that some Greeks invited the centaurs to a wedding feast, but the latter became so rude that a fight took place in which the centaurs were finally defeated. The Athenians had a special reason for showing the fight with the centaurs on the Parthenon. The Persians, a powerful nation from Asia, had just overrun Greece, destroying all the beautiful buildings of Athens. After a terrific struggle the Greeks forced the Persians back to their own country. From the blackened ruins which they left, new buildings, more glorious than the old, began to rise and among them was the Parthenon. The centaurs in the Parthenon frieze were meant to represent the Persians. It was the artists' way of saying that the Persians were beastly people and that the Greeks had defeated them. All of this sculpture, indeed the whole Parthenon, was made of creamy white marble in order that it might be worthy of the great goddess, Athena. In plan, in height, in decoration and material the building is exactly suited to its purpose.

Greece has a warm climate with vivid blue skies and a brilliant sun except for a few months in winter when there is considerable rain. The warm weather made the shaded porch a pleasant place to have. The brilliance of the sun made windows unnecessary, for the doorway furnished enough light and it was cooler in this stone building to have only a few openings as you might guess if you have ever gone down into a closed cellar on a hot day. The gentle slope of the roof was steep enough to shed the winter rain, though it would not have been enough in a country where there was much snowfall. Most of the decoration of the building was touched up with bright colors such as brownish-red, rather dark blue, green and gold. This was in keeping with the bright sky and the brilliance of the things that grew in Greece. The Parthenon is appropriate for the climate of the country.

The hill upon which the Parthenon was built is about two blocks long. Here most of the important buildings of Athens were erected. They were not arranged in a very orderly manner, yet they looked well together for most of them were constructed with the same fine marble which came from a mountain only a few



THE PARTHENON AS SEEN FROM TWO DIFFERENT SECTIONS OF THE CITY OF ATHENS

The School Arts Magazine, November 1926

miles from Athens and most of them were built in the same general style although no two were exactly alike.

The Parthenon was built with lintels supported by columns and walls. A lintel is a cross-piece set on top of upright pieces. The tops of most doors and windows are lintels. Most of our ceilings are held up by lintels. In the Parthenon the horizontal line of the lintels caused most of the decoration to be placed in a horizontal position as in the case of the two friezes. In the decoration of the pediments the statues followed the line of the lintels below but sloped up with the line of the gable roof above. The columns used to support the lintels were an important part of the decoration. They were Doric columns with capitals made of a square block resting on a cushion-shaped block. The perpendicular channeling of their shafts made them look strong.

Both the east and west ends of the Parthenon were made to look more important than the sides by the many statues in the pediments. The large door at the east end helped to make it still more important. So also did the frieze of the procession, for the gods and goddesses were placed just above this door and the procession came towards them from either side. The east room was emphasized by being made larger than the other, by the resplendent statue of Athena and the many columns around her.

Many modern buildings are in the style of the Parthenon. Perhaps you have a bank or a library in your town which looks something like it. There will surely be some Doric columns similar to those of the Parthenon. The Greek Doric style is so dignified that it is appropriate for important buildings. The style of the Parthenon is better suited for the south than for the north because of its shaded porch and the lack of windows. Since the Greeks used

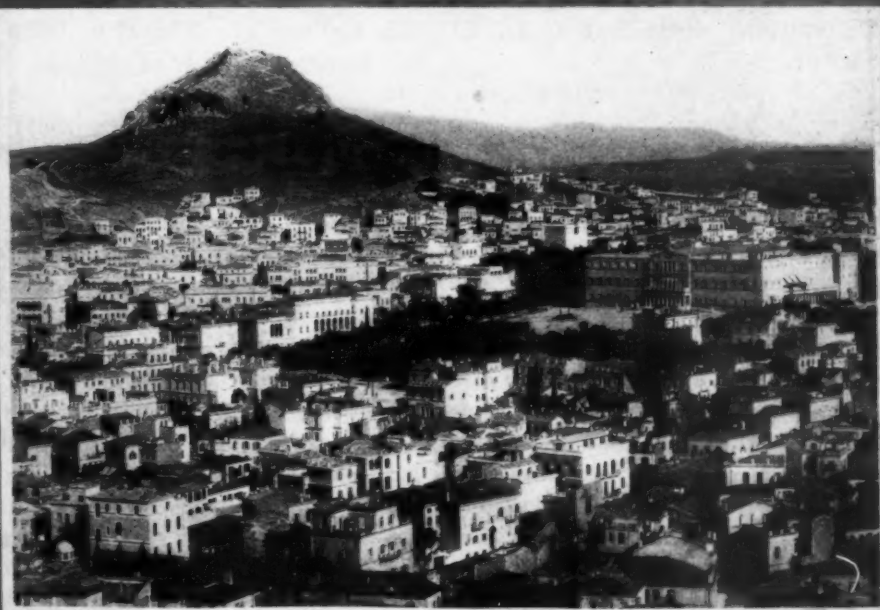
few windows it is sometimes difficult to add them in such a way that they look well.

The Parthenon is quite different from most modern churches because we need room for a great many people to sit down where they can see and listen to the minister. In Greek temples there were no sermons and the people came and went singly or in small groups so that the columns in Athena's room did not prevent anyone from seeing her.

The Parthenon always makes me think of a white water-lily resting upon its dark green leaves in a clear blue pool. This is because both of them seem so restful, so clean-cut and so gracefully strong.

Not much of the Parthenon is left because it is more than two thousand years old and because some ammunition stored in it was exploded by the enemy sometime in the last century. I like to imagine how it looked when it was new with all its beautiful sculpture touched up with bits of bright color. I like the orderly arrangement of each end with a pediment dominating and holding together all the rest. I like the way the horizontal line of the base is echoed by the line of the lintel and the friezes and the way the vertical lines of the columns and their channeling echo one another. I like the repetition of light and shadow which the columns and the spaces between them make. I like also the soft lines of the Parthenon. There is not a single straight line in the whole temple for the Greeks knew that if they used straight lines it would make the building seem harsh and mechanical. The curves are so delicate that you can scarcely see them, but they have their effect just the same. Perhaps you can see that the shafts of the columns bulge just a trifle and that the platform is a little higher in the center than at the corners. I like to look at the Parthenon if I am tired for it makes me feel contented and peaceful.





A VIEW OF THE PARTHENON AS SEEN CLOSE UP AND A
VIEW OF THE CITY OF ATHENS AS SEEN FROM THE ACROPOLIS

The School Arts Magazine, November 1928

Short Cuts in Drawing

GEORGE W. SPAYTH

Fort Wayne, Indiana

ANGLES

IF THE foregoing lessons have been carefully studied, and the exercises on proportion mastered, it will be comparatively easy for the student to get the lines of his drawings in the right place, and of the proper length. Spaces are also important, and they should give the student at this stage little difficulty.

It is also very important that lines should run in the right direction. A line placed at an incorrect angle will throw a drawing out of proportion as quickly as one that is not in the correct place, or not of the proper length. Most angles are important and a slight error will throw the whole drawing out of proportion.

For the purpose of explaining the importance of the major angles, we will refer to the same illustration used before. In Plate V* are shown three lines, all at different angles. One is horizontal, another is vertical, and a third is at an angle of forty-five degrees. If any one of these lines is not placed at the correct angle, it will throw the whole drawing out of proportion. By extending the line of the left shin, we find that it passes through the lips and eye, as indicated by the dotted line. If a copy of this picture is being made and this line in the copy points to the ear, it will indicate that something is seriously wrong. The error may be either with the angle of the line or with the position of the head.

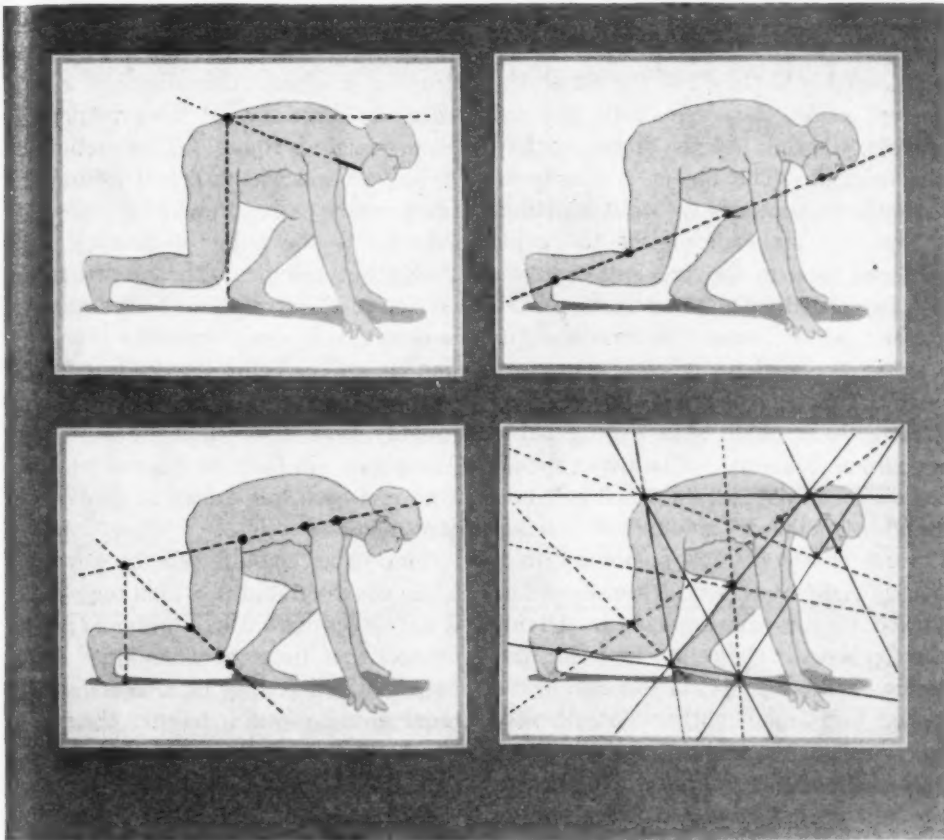
While an artist should be able to

place easily all lines at the correct angles, the practice of extending them to the edge of the drawing, either by sketching them in lightly or using the imagination, is one that is pursued by all artists. Many artists sketch all the important angles across the paper or canvas in this way very lightly with pencil or charcoal, erasing them or covering them with detail as the drawing is developed. Plate VI shows several major angles, the lines of which are extended as indicated by the dotted lines. Quite often the lines of a major angle are made up of several smaller angles, such for example, as that of the right shin in Plate VI. This shows the general angle of the front of this leg. The first angles to be located and copied are these general ones, and they should be lightly sketched in as a single angle until the general proportion of the picture is obtained.

Accurate proportions help to give the lines the proper angles, and when the angles are correct it is much easier to get the proportions correct. While each helps the other, they should both be mastered separately, and when the importance of each is realized, a good start has been made toward artistic success.

A plumb bob, consisting of a weight on the end of a string, is sometimes recommended to assist in judging angles. It is questionable if this is a good practice, as even an inexperienced person can tell if a line is vertical, or leaning to one side

*See illustration, page 69, October SCHOOL ARTS MAGAZINE, for Plates V, VI, referred to in this article.



THE FOUR FIGURES ON THIS PLATE ARE REFERRED TO IN THE TEXT AS PLATES VII, VIII, IX, AND X, READING FROM LEFT TO RIGHT, BEGINNING AT TOP

or the other. It is probably best to rely entirely upon the eye and avoid mechanical assistance. Another practice of questionable value is that of squinting the eye along the edge of the ruler to determine just where the angle emerges when extended to the edge of the drawing. Such superficial aids are usually dispensed with eventually, and to employ them at all is to encourage wasteful habits. These mechanical helps, however, may be found useful by the beginner to verify the judgment of his eye. A somewhat better practice, which is used by many artists, is to hold the point of

the pencil or charcoal between the eye and the model, drawing an imaginary line across the model by running the pencil back and forth. This merely assists the eye, which after a while becomes capable of seeing the imaginary line without the aid of the pencil.

EXERCISES ON ANGLES

As previously pointed out, angles considered by themselves have no connection with proportion, which is a relative quality. Lines should be at the same angle in the copy as in the original, regardless of the size of the copy. For

that reason the length of the lines in the exercises on this subject need not be considered. If they are copied at the correct angle, they are to be counted correct, whether shorter or longer than the original. The object is simply to draw them running in the right direction.

For this set of exercises the same material used in the previous exercises will be needed with the exception of the paper, which must be transparent. Certain types of bond letter paper are good. Tracing paper, such as is used by architects, or onion skin writing paper are also satisfactory. The paper should have a good body, take a pencil well, and stand a moderate amount of erasing. Several sheets of this paper, approximately eight by eleven inches, should be tacked to the drawing board. Divide the top sheet in the center by a horizontal line. Place a dot in the center of the upper half and another dot directly below this one in the center of the lower half of the sheet. Drive a pin through the top dot and, with a ruler resting against this, draw ten radiating lines extending about three inches from the pin. These lines should be placed arbitrarily. The paper should now resemble the Angle Chart shown on page 141.

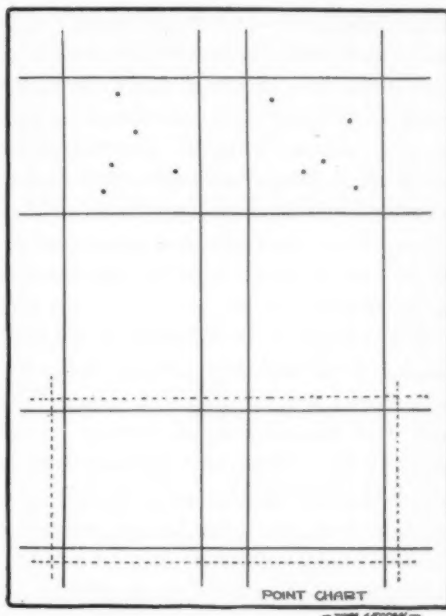
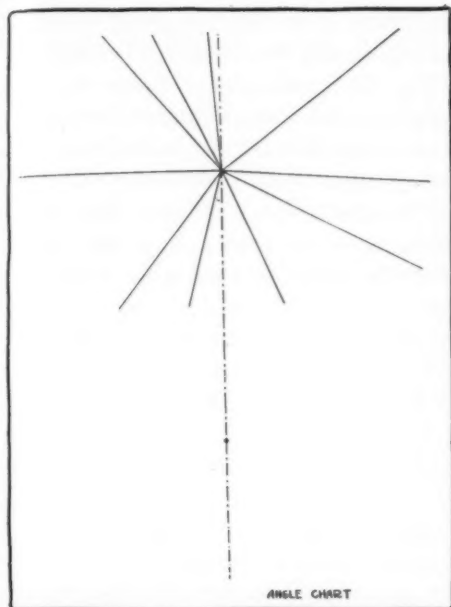
The work for this exercise consists in copying this set of lines radiating at the proper angles from the dot on the lower half of the sheet. These should all be drawn freehand. It is better not to make them in one continuous line by placing the pencil on the dot and slowly moving it outward; but first study each line carefully and picture with the naked eye just where it should be drawn. After having decided approximately where it belongs, sketch it in lightly and quickly with one stroke. With a series of shorter strokes, also quickly and lightly

made, straighten it out if it is curved. If it appears incorrect, move it over by drawing it again. Sometimes it is necessary to draw several lines before the proper angle is found. This method of feeling around with a pencil to find the place where a line should be placed, is superior to the habit of drawing lines slowly but heavily with one stroke, or erasing an incorrect line before another is drawn. It is not necessary that each line be correct before proceeding to the next. In fact, it is better to sketch them roughly, working on all at the same time. The paper can then be cleaned with art gum and each line drawn in neatly and carefully.

The paper should not be revolved while drawing angles. This may make it a little harder but habits should not be formed that must be abandoned later. In painting a picture of a house or of a horse, it is impossible to turn the model upside down that a certain line may be more easily drawn.

After the ten lines have been placed as correctly as possible, the exercise is ready for grading. The paper should be cut in the center and the lower half placed directly over the original. Place both sheets against an open window, or hold them in front of a light. The vertical line, drawn by the T-square will assist in getting the copy at the proper angle and the dots will also assist in getting it in the proper relation to the original. A glance will then show how many mistakes have been made and ten points should be taken off for each mistake, and a grade given to the exercise.

This exercise should be repeated until a grade of at least ninety can be depended upon. For some students, this will require a few days and for others it may require a few weeks.



POINTS

The student by this time should be able to make simple drawings in proper proportions. However, another set of exercises, combining both of the former sets and somewhat harder than either must now be faithfully mastered.

The first two sets of exercises were for the purpose of indicating the proper way to proceed in making a drawing. The remaining set will show how to detect errors as the drawing progresses. It sometimes happens, even when individual angles and proportions have been carefully copied, that the drawing as a whole will appear out of proportion. This is because of an accumulation of slight errors, hard to detect of themselves. Mistakes of this nature are discovered by examining the location of the various points. This method is used by all artists, although many of them do it subconsciously.

For the purpose of demonstration, we

will refer to the model already used. Notice the angle of the lower outline of the neck as shown in Plate VII. By extending this to the left as indicated by the dotted line, we find that it intersects the outline of the back at a certain point. We see also that this point is directly over the outline of the left heel, and approximately on a level with the top of the head. If, in the copy being made of this model, this point did not tally with these facts, it would indicate one or more of several mistakes. It could show that the outline of the neck was at the wrong angle, or that the back was too high or too low, or that the head was too high or too low, or that the left foot was misplaced. It can be seen from this what the location of one single point sometimes means.

In Plate VIII is illustrated another use of points in locating mistakes. Here are four points in a direct line. All models present examples of three or more points

in a direct line. Any two or more points in a model may be used as the basis of a line, the angle of which must check up with the angle of the corresponding line in the copy. This is illustrated in Plate IX. Here is an angle, each line of which is determined by three points. These lines converge at a point at the left. This point is directly over the toe of the right foot.

When a point is believed to be misplaced it should be checked up with other points in all directions. In this way even the slightest errors are found and readily corrected. Quite often it will be found that a point is in proper relation with some points and not with others. This indicates that something is wrong which should be located and corrected at once.

Plate X shows a few of the many points found in this model and the lines show some of the angles used to check up the proportions of this drawing.

EXERCISES ON POINTS

For the remaining set of exercises the same materials that were used in the preceding exercises will be required. Any kind of unruled paper will be suitable. The Point Chart on page 141 should be reproduced on a sheet of practice paper. The squares in which the dots are placed should be at least two and a half inches each way. The two squares at the top of the sheet should be exact duplicates of those below, and all lines should run to the edge of the paper. The object is to copy the dots from the top squares into the blank squares below without mechanical aids. These five dots should be placed arbitrarily in each upper square on the practice sheet.

This exercise calls into use the knowledge and proficiency gained by the study

and practice of the preceding exercises. In comparing the distances between the dots, the principles of proportion are applied, and when the direction of one dot from another is considered, the knowledge of angles is used.

The greater the number of lines drawn to connect the points in both the original and the copy, as shown in Plate IX, the better the results will be. The object is to place the dots in the proper relation to each other, and any method, with the exception of making mechanical measurements, is permissible. The practice sheet should resemble Plate X.

Before grading an exercise, each point should be carefully re-examined, that it may be as nearly correct as it is possible to make it. To grade the exercise, the original should be separated from the copy. The original should then be tacked to the drawing board, and the copy placed upon it, so that the squares of the copy are directly over the corresponding squares of the original. The copy must then be held in place by thumb tacks placed in each corner. The paper should be punctured at each dot with a pin or sharp hard pencil, with sufficient pressure to pierce both sheets. By removing the copy, and comparing the dots of the original with the puncture the mistakes are readily seen. Ten should be deducted for each mistake and a grade given. If a grade of less than fifty per cent is made, either sufficient time has not been spent upon this exercise, or the first two sets of exercises were not mastered.

Careful study of the preceding suggestions and plenty of practice on the exercises prescribed have given the student a good foundation and he should now try his eye and hand at actual drawing.

Simple geometric forms, such as books and boxes, should be first attempted. By confining his practice to still life subjects, the student may take an abundance of time to make the necessary comparisons of the proportions, angles and points in the model with those in the copy. After much practice along this line, increasing the complexity of the models a little at a time, development will be gradual and drawing from life can be attempted in due time.

Models should always be placed in a good light, much stronger from one side than from the other. The general outline should first be roughly sketched. Outlines of the principle planes and outlines of the major shadows should also be indicated, after which attention can be given to the details.

To illustrate the proper method of starting and developing a drawing, let us assume that a basket of fruit is being sketched. First, the general shape of the whole mass should be sketched in roughly. Usually a bottom line, a top line and a few other lines are sufficient. In this way the drawing is easily centered upon the paper. The dividing line between the fruit and the basket is next indicated by one or two straight lines.

All curved lines should be represented by a series of short, straight lines. Sharp corners are not objectionable, and in many cases are desirable, putting what is called "snap" into a drawing. One of the greatest mistakes made by beginners is the tendency to make round corners where sharp ones would serve better.

Nothing has been drawn as yet, but a space has been sketched on the center of the paper where it is proposed to put a drawing. This space is then divided into smaller spaces, one for a pear, one for an apple, and one for each of the other pieces of fruit. Only a sufficient number of lines should be drawn to indicate the general shape and proportion of these smaller spaces. After all visible pieces of fruit have been allotted spaces, the drawing can be gone over again and a little more detail added. By developing a drawing gradually in this manner, getting the more important proportions first, the serious mistakes are discovered while it is still easy to correct them. Above all do not hurry.

If the necessary time is given to practicing on the appropriate subjects in their proper order, the student may be reasonably confident of success.

EDITOR'S NOTE: This is the second of a series of articles by Mr. Spayth on Elementary Freehand Drawing.



THANKSGIVING SCENE BY HIGH SCHOOL STUDENTS UNDER THE DIRECTION OF JANE LOUISE FULTON, ART SUPERVISOR, PORTLAND, INDIANA



TWO "OTHER LANDS" CUT PAPER POSTERS MADE BY THE CHILDREN OF THE PRIMARY GRADES OF TOLEDO, OHIO. JANE BETSY WELLING, DIRECTOR OF PUBLIC SCHOOL ART, TOLEDO, OHIO

The School Arts Magazine, November 1926

Art Appreciation in Kansas City

LILLIAN M. BOHL

Art Supervisor, Kansas City, Kansas

KANSAS CITY has taken a step forward in advance of most cities in the manner of conducting certain school contests. In an Art Appreciation test given to all sixth graders in the city on February 15, two types of tests were given—Information and Recognition.

The Recognition test was designed to measure the child's ability to recognize each of the twenty pictures he had studied, as it was shown. Slides were made of all pictures and shown upon a large screen by means of a lantern. When the lights were turned on the children were given time to write the title of the picture, the name of the artist, and the school to which the artist belonged. Then the house was darkened and the next picture was flashed.

The pictures were:

- | | |
|---|--------------|
| 1. Age of Innocence | Reynolds |
| 2. A Distinguished Member of the Humane Society | Landseer |
| 3. Baby Stuart | Van Dyke |
| 4. Children of Charles I | Van Dyke |
| 5. Children of the Shell | Murillo |
| 6. Dance of the Nymphs | Corot |
| 7. The Gleaners | Millet |
| 8. The Golden Stairs | Burne-Jones |
| 9. The Horse Fair | Rosa Bonheur |
| 10. Mona Lisa | Da Vinci |
| 11. The Mother | Whistler |
| 12. Landscape with Windmill | Ruysdael |
| 13. Pilgrims Going to Church | Boughton |
| 14. Spring | Corot |
| 15. Sistine Madonna | Raphael |
| 16. Song of the Lark | Breton |
| 17. The Shepherdess | Lerolle |
| 18. Night Watch | Rembrandt |
| 19. Torn Hat | Sully |
| 20. Home of the Heron | Inness |

This list was selected with several ideas in mind:

1. A variety of subject matter.
2. Available material for study.
3. Pictures within the child's comprehension.
4. The value of the picture as a work of art.

Material for study was checked out of the supervisor's office and used by the various schools.

The Information test was provided to determine prize winners in case of ties. This test involved seventeen questions, which were based on material which, through the co-operation of the local papers, was made available to every contestant.

Each question had five possible answers presented, with only one correct. The pupil indicated his judgment by writing the number of the correct answer in the space provided for it.

Scoring was done very rapidly with a key placed alongside the row of answers written by the contestant. The judgment of the scorer did not enter into the decision, the answer was either correct or incorrect.

In scoring, five points were given to the title of the picture, four to the artist, and one to the school. If all were correct and correctly spelled an additional two points were added for spelling, making twelve points in each perfect answer.

The following questions were used:

1. Corot is known especially for his paintings of (1) Trees; (2) Sky; (3) Animals; (4) Figures; (5) Mountains.

2. Which picture relates to the Formation of the Dutch Republic? (1) The Horse Fair; (2) A Distinguished Member of the Humane Society; (3) The Mother; (4) Spring; (5) Night Watch.

3. What type of picture did Raphael paint? (1) Peasant life; (2) Child studies; (3) Religious; (4) Historical; (5) Portrait.

4. Age of Innocence is a picture of (1) A group of small children; (2) Two children standing; (3) One young girl with bonnet; (4) One young girl sitting, front view; (5) One young girl sitting with hands folded on breast.

5. Rembrandt was called (1) Painter of Heaven; (2) The Lyric artist; (3) Landscape artist; (4) Master of light and shade; (5) Marine artist.

6. In which gallery does the original painting of the Song of the Lark hang? (1) National Gallery; (2) The Louvre; (3) Metropolitan Museum; (4) Art Institute of Chicago; (5) Luxembourg Gallery.

7. Most of the paintings of George Inness were of (1) Rocky Mountains; (2) Desert scenes; (3) New York landscape; (4) Religious subjects; (5) Children.

8. The Golden Stairs is often said to suggest (1) An animal's devotion; (2) A glimpse of Heaven; (3) A poem set to music; (4) The beginning of spring; (5) The hardships of labor.

9. Which ranks as the world's most famous portrait? (1) Torn Hat; (2) The Mother; (3) Sistine Madonna; (4) Mona Lisa; (5) Baby Stuart.

10. Which word best describes The Horse Fair? (1) Restfulness; (2) Excitement; (3) Mistiness; (4) Calm; (5) Quiet.

11. The Night Watch relates to (1) French Revolution; (2) Surrender at Waterloo; (3) Formation of the Dutch Republic; (4) War of 1812; (5) War of the Roses.

12. George Inness painted with the idea of (1) Reproducing landscape accurately; (2) Appealing to the intellect; (3) Inspiring people with religious zeal; (4) Causing people to love children; (5) Reproducing in other minds the impression a scene made upon his own.

13. Murillo's early paintings were of (1) The Madonna; (2) People about the market place;

(3) Religious subjects; (4) Animals; (5) Peasant life.

14. The Torn Hat (1) is a picture of a broken hearted boy; (2) is a portrait of the artist's son; (3) was painted by Sully soon after he came to this country; (4) is a picture of a small boy with a torn hat in his hand; (5) is a picture of a boy crying because his hat is torn.

15. Millet, the painter of French peasants (1) Preferred not to live among the peasants; (2) Gained popularity as a great artist as soon as The Gleaners was exhibited; (3) Made the life of a peasant appear to be better than it really was; (4) Was well liked by the political leaders of his time; (5) Revealed the soul of his peasant people to the world through his painting.

16. Whistler is considered to be (1) The most famous French artist; (2) A Master of color; (3) A great sculptor; (4) The greatest English portrait painter; (5) The greatest American artist.

17. Which artist used landscapes as backgrounds for many of his portraits? (1) Whistler; (2) Van Dyke; (3) Landseer; (4) Reynolds; (5) Sully.

Question: Which picture of all you have studied do you like best?

A period of six minutes was given for this test.

There was no pupil who failed to answer at least one question. In tabulating the questions missed, the following indicates how many times each question was missed:

No. 1, seventeen; No. 2, eleven; No. 3, thirty-two; No. 4, ninety-five; No. 5, eighty-seven; No. 6, two hundred and one; No. 7, one hundred and twelve; No. 8, one hundred and thirteen; No. 9, one hundred and eighteen; No. 10, twenty-four; No. 11, ninety-seven; No. 12, one hundred and fifty-five; No. 13, two hundred and eighteen; No. 14, ninety-seven; No. 15, one hundred and forty-four; No. 16, seventy-two; No. 17, one hundred and thirty-five.

Questions 2, 3, and 1 were the most

easily answered, while 6 and 13 presented the most difficulty.

One pupil answered only one correctly. Nine answered all correctly. The median was twelve and one-half.

Each school had a preliminary contest and selected its best pupils to compete in the city-wide contest. Twenty per cent of each sixth grade was used. There was a total of 337 contestants in the final contest. Of this number 247 pupils received perfect scores in the recognition test. Nine pupils made perfect scores in both tests.

A perfect score button was designed as

a reward of merit to each pupil making a perfect score in the Recognition test.

This particular contest has not only inspired the boys and girls with a keen interest in picture study, but has gained the co-operation of patrons as well. Five school prizes of ten dollars each were sponsored by the Parent-Teachers' Association and the individual perfect score buttons were provided by the Council of Clubs.

Already numerous prints have been purchased by individual schools, adding to our many other pictures already in the schools.

Is Vocation Everything?

FREDERICK A. CALKIN

Instructor, Architectural and Mechanical Drawing, Technical High School, Springfield, Massachusetts

IN RECENT years manual arts courses have been a center of reform movements, many new "fads" and phases of the work having been "invented" and planted in the industrial curriculum. These revisions have been consistent with the advancement of our modern educational program and show a tendency to keep pace with these times of startling inventions and changes in modern science. Are we not, however, likely to turn aside the beauty and the culture of the arts in our attempt to make the work a field for vocations? And are we not trying to force vocations on our youth before they are capable of choosing for themselves?

Too much emphasis is often placed upon the working out of projects that are those of the shop, the factory, or the trade, without broadening the scope of the work to allow for the imagi-

native. The thinking out of the design and the beauty of the object is too often neglected. Artistic expression is needed in our industrial as well as our fine arts courses.

In my six years of teaching Architectural Drawing, a course of the Mechanical Drawing Department, at the Springfield, Massachusetts, Technical High School, I have endeavored not only to teach what is good in construction details of dwellings, but to point out the styles and periods of house architecture, the beauty of the definite styles, and to instill a desire to live in an artistic home rather than one of the "mongrel" variety. The students have responded in a very gratifying way. Several have designed houses that would be an asset to any community, and many of these high school boys decided upon their life work and are now attending such schools

of architecture as Yale, University of Pennsylvania, Columbia, and Carnegie Institute of Technology.

There is a basic truth that the teaching of art is vastly more important than the teaching of drawing. The study of the arts, in their broad sense, can be presented in the light of certain governing principles, which can be developed in such a way that the secondary school student will not only have a knowledge of the material side of the subject, but will be equipped with the principles of art that will give him a better appreciation of the good work of all ages and a fuller and deeper understanding of art in its relation to his own life.

An observation was made where an instructor of mechanical drawing in a public high school was having his pupils

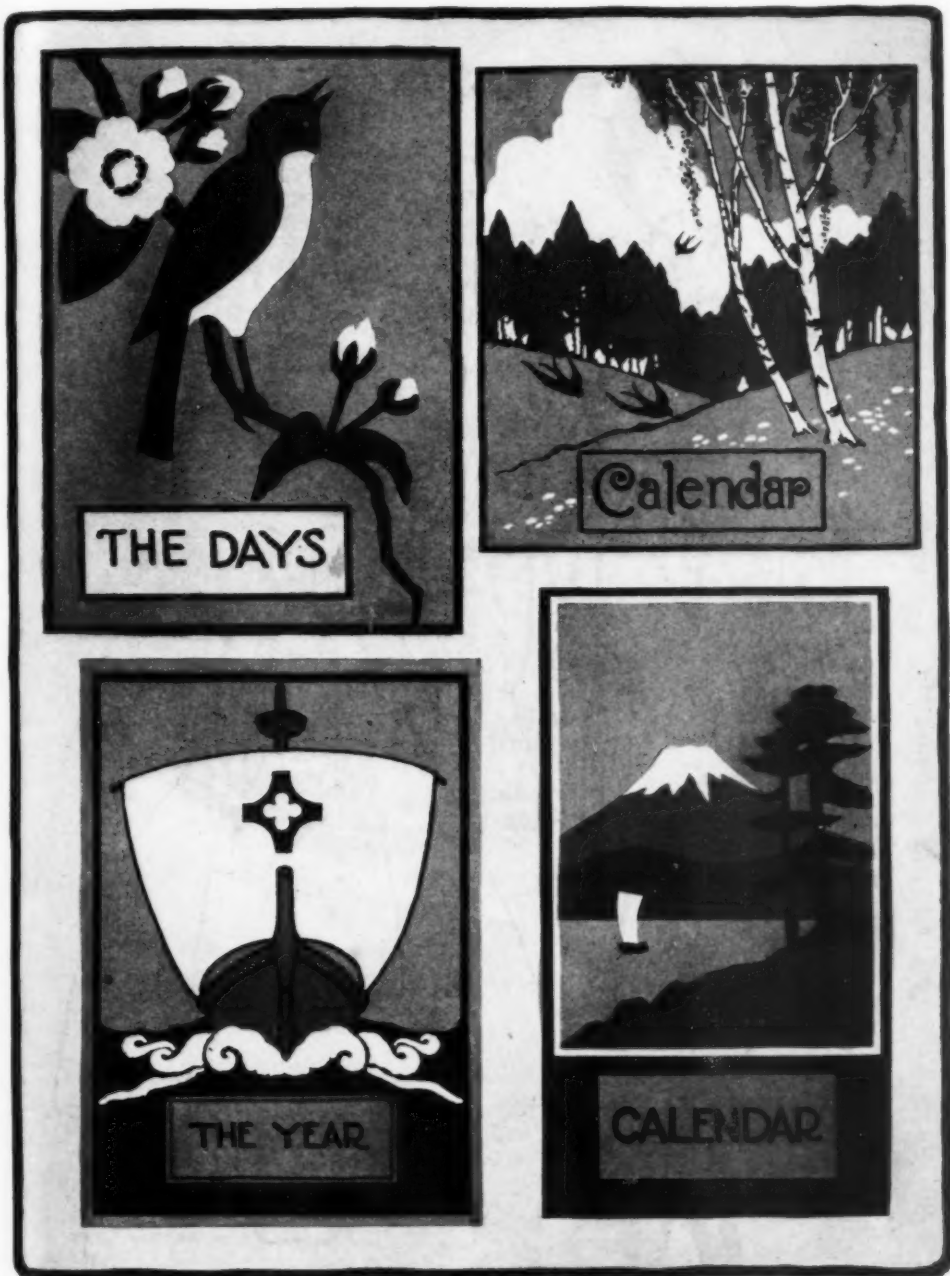
draw one problem over and over until each had finished the drawing with such perfection that it merited an excellent mark. Might not the student have received a broader education in the subject if he had been allowed to offer the first copy of the drawing and proceed with other projects?

There is too great a tendency to prepare the pupil for some specific occupation on graduation from a secondary school. Woodwork for example, should furnish the student with ideas of procedure in doing manual work, but it should not aim to make him, nor could it make him, a skilled carpenter or pattern maker. We should strive to discover tastes and abilities in the pupils and not to turn our high schools into trade or vocational schools.



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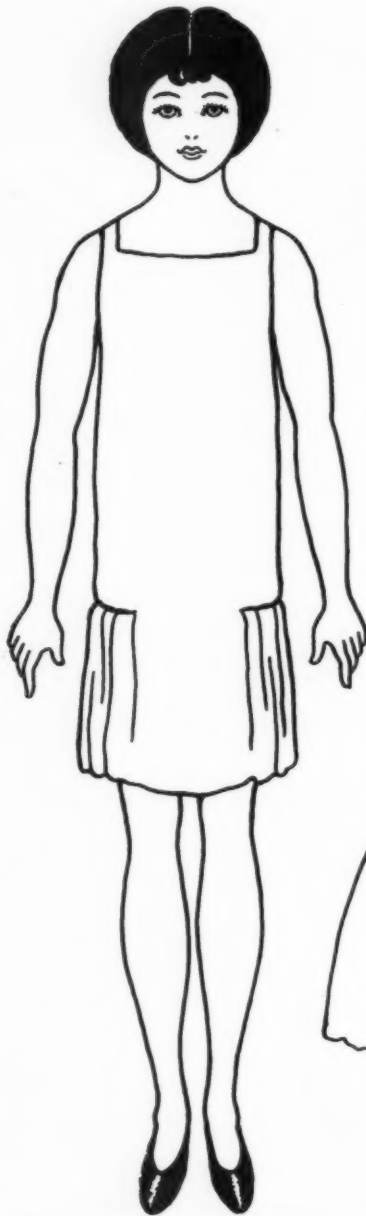


NOW IS THE TIME TO PLAN THE CALENDAR DESIGN FOR THE NEW YEAR OF 1927.
THE ABOVE DESIGNS WERE MADE WITH CRAYON, WATER COLOR, AND CUT PAPER

The School Arts Magazine, November 1926

DUTCH DOLL

CAP, TIE & APRON - WHITE
HAIR & SHOES - YELLOW
WAIST - DARK BLUE
DRESS - LIGHT BLUE
APRON BORDER - ORANGE & BLUE
FLOWER POT - BROWN
TULIP - RED
HANDS & FACE - FLESH COLOR



A DOLL FIGURE THAT CAN BE TRACED AND USED FOR
DRESSING WITH COSTUMES AS USED IN OTHER LANDS

The School Arts Magazine, November 1926

DUTCH DOLL COSTUME



A DUTCH DOLL COSTUME FOR THE FIGURE ON THE OPPOSITE PAGE

The School Arts Magazine, November 1926

A SPANISH DOLL



A SPANISH COSTUME FROM OTHER LANDS FOR DRESSING THE DOLL FIGURE SHOWN ON A PREVIOUS PAGE

The School Arts Magazine, November 1926



A POSTER DOLL MADE WITH LACE, CREPE PAPER, COTTON AND RIBBON, RECEIVED FROM BOYCE WILSON, LITTLE ROCK, ARK.

The School Arts Magazine, November 1926



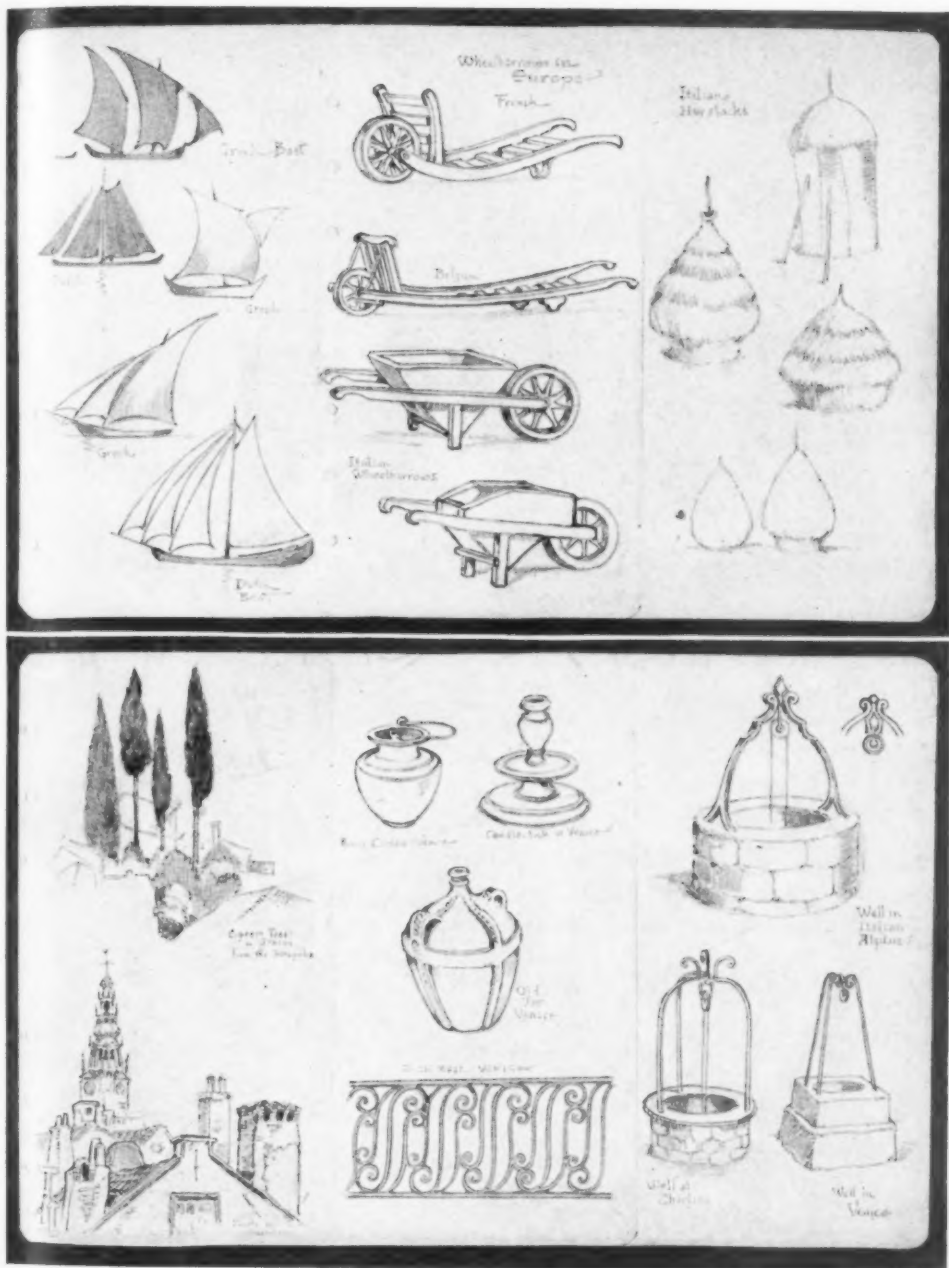
MONOTYPES BY THE STUDENTS OF THE STATE NORMAL SCHOOL AT
FRESNO, CALIFORNIA, ALEXANDRIA BRADSHAW, ART INSTRUCTOR

Monotypes may be made by painting a subject with oil paint on celluloid, metal or shellaced cardboard. Highlights and white parts are not produced with white paint but are left unpainted. Damp paper is pressed onto the painted surface and by burnishing the paper against the subject, a print results. A clothes wringer is often used to secure the print. Monotyping is a well known method with artists of other lands.



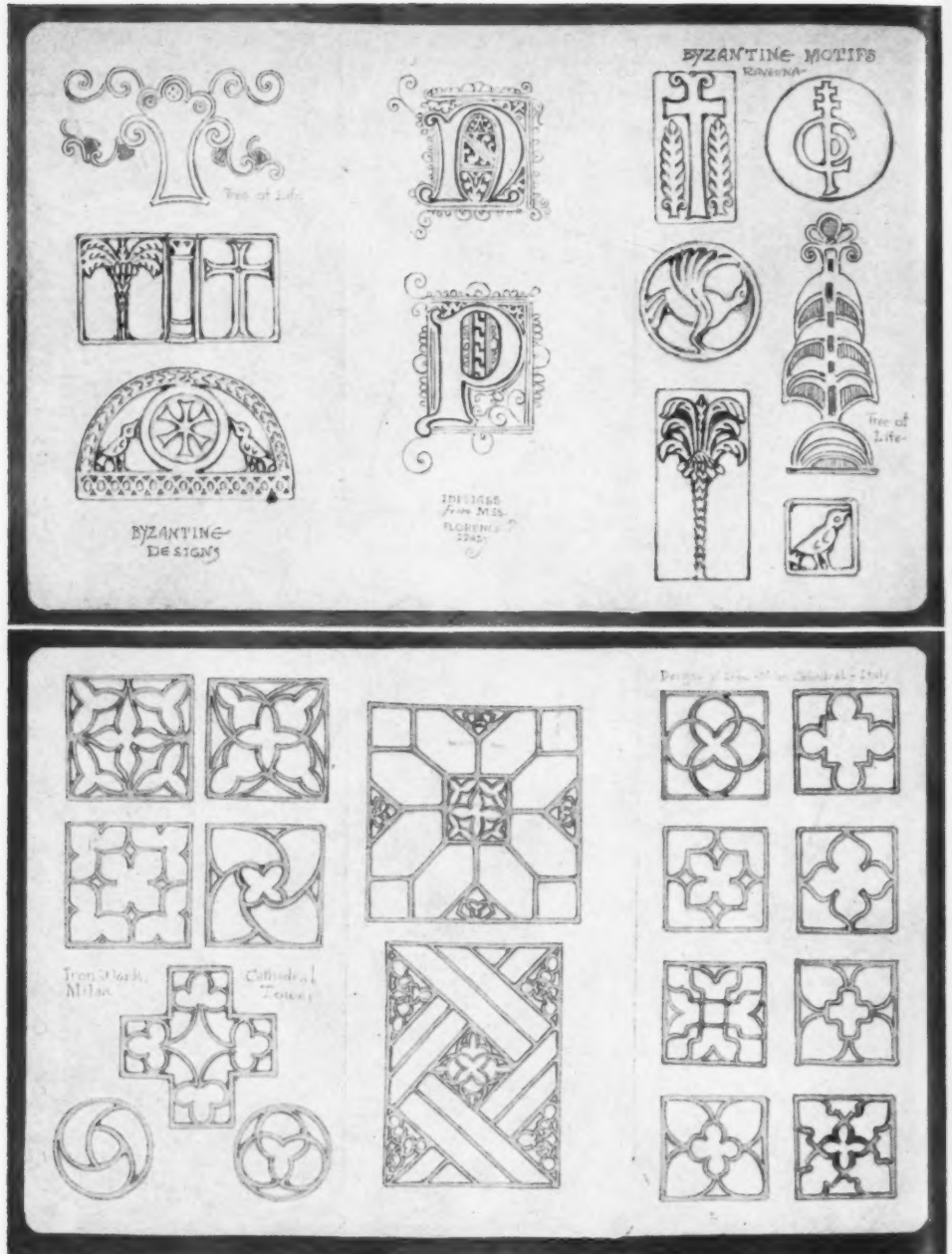
A SKETCH MADE IN A FRENCH TOWN. BLACK AND WHITE CRAYON PENCILS ON A DARK GRAY PAPER PRODUCED A RANGE OF THREE VALUES FOR THE ARTIST

The School Arts Magazine, November 1926



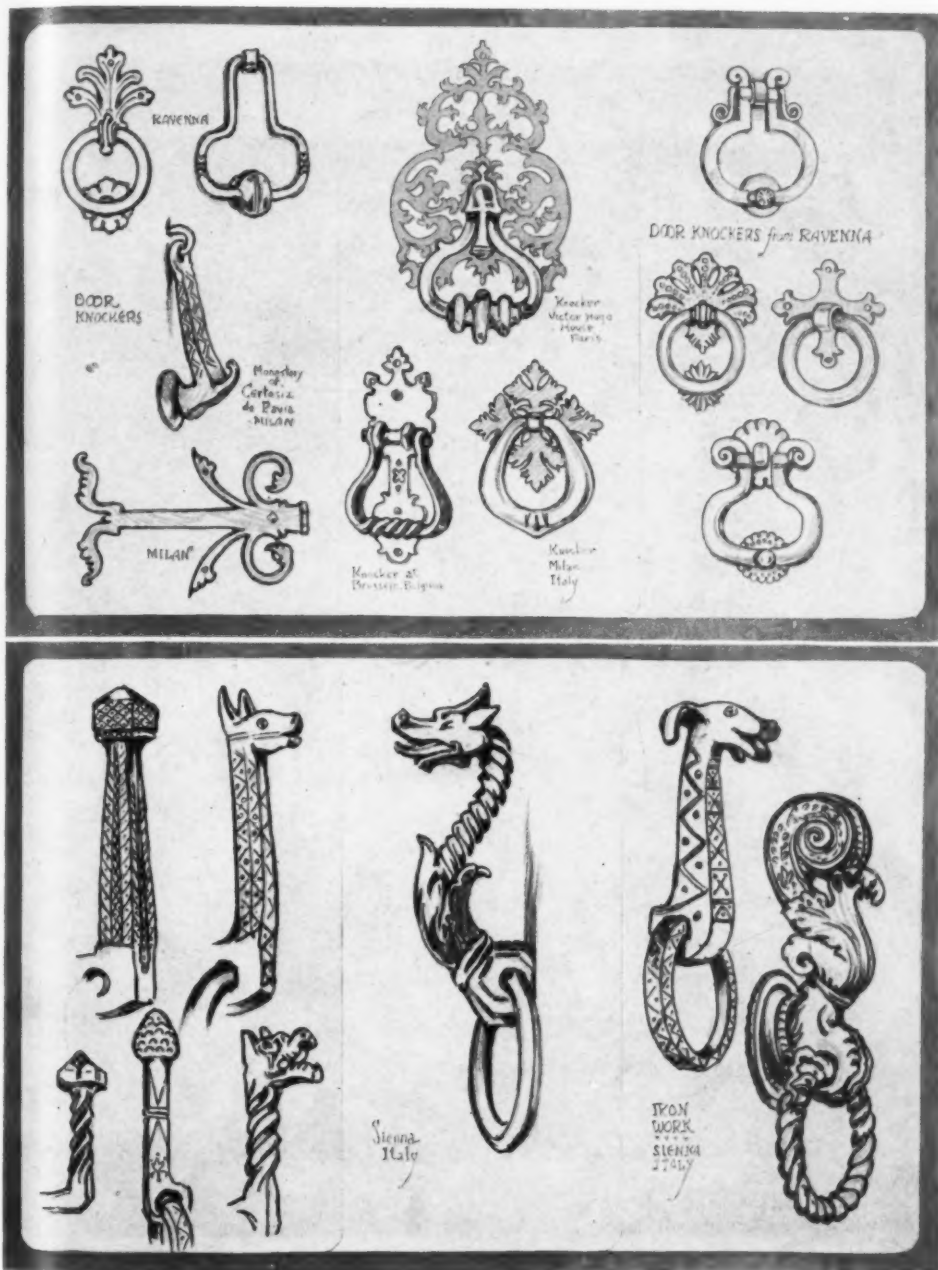
BOATS, WHEELBARROWS AND OTHER ARTISTIC THINGS
TO BE SEEN AND SKETCHED WHILE IN OTHER LANDS

The School Arts Magazine, November 1928



BEAUTIFUL BYZANTINE DESIGN AND ILLUMINATED MANUSCRIPT INITIALS BECAME SUBJECTS FOR THE EDITOR'S SKETCH BOOK. BELOW ARE SKETCHES FROM THE IRON WORK IN MILAN CATHEDRAL

The School Arts Magazine, November 1926



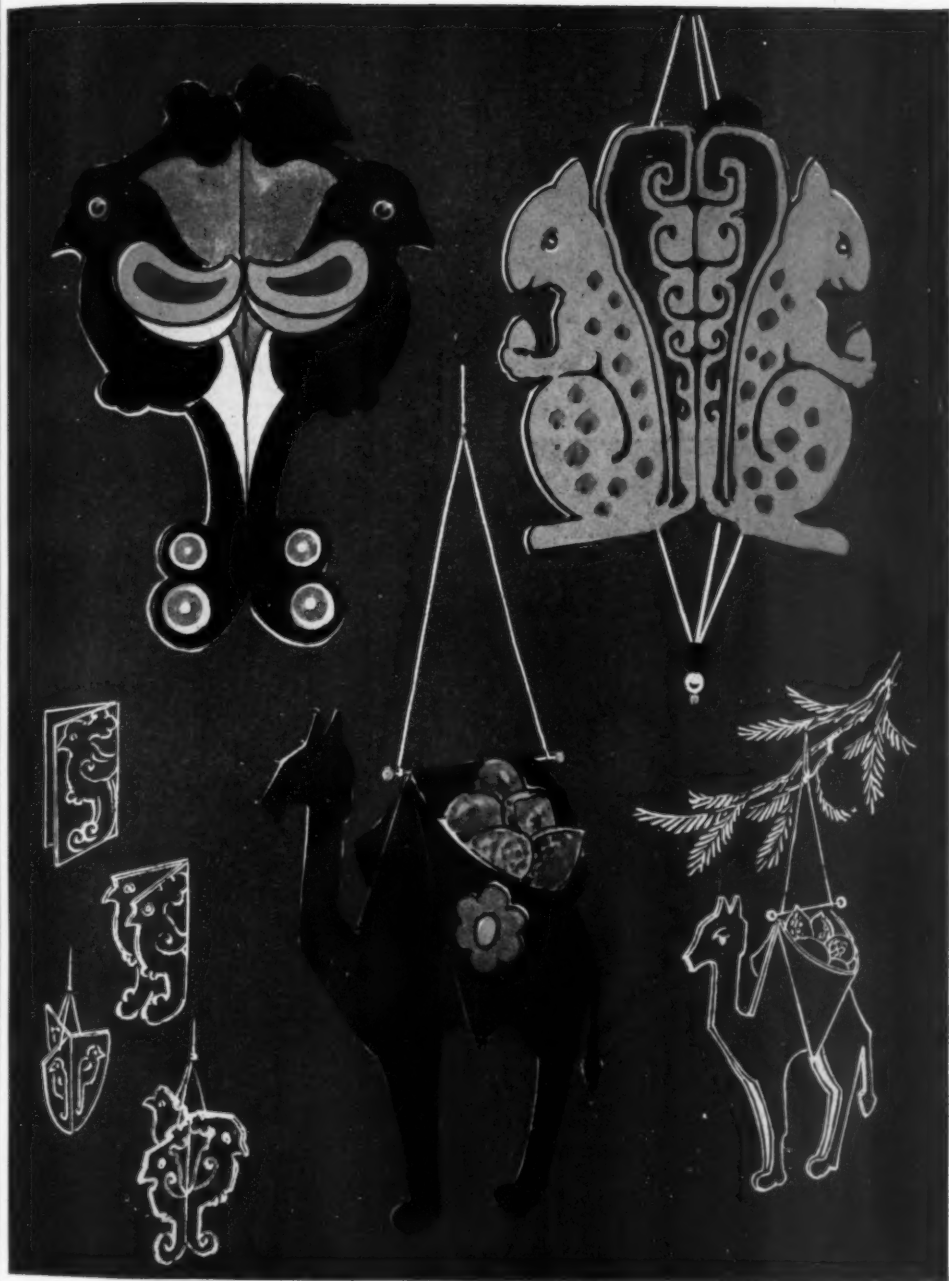
THROUGHOUT ITALY THE IRONWORK FROM MEDIEVAL DAYS WAS IN USE ON THE DOORS AND WALLS OF QUAIN BUILDINGS. THE EDITOR'S SKETCH PAGES SHOW SOME OF THOSE RECORDED ESPECIALLY FOR THE SCHOOL ARTS MAGAZINE

The School Arts Magazine, November 1926

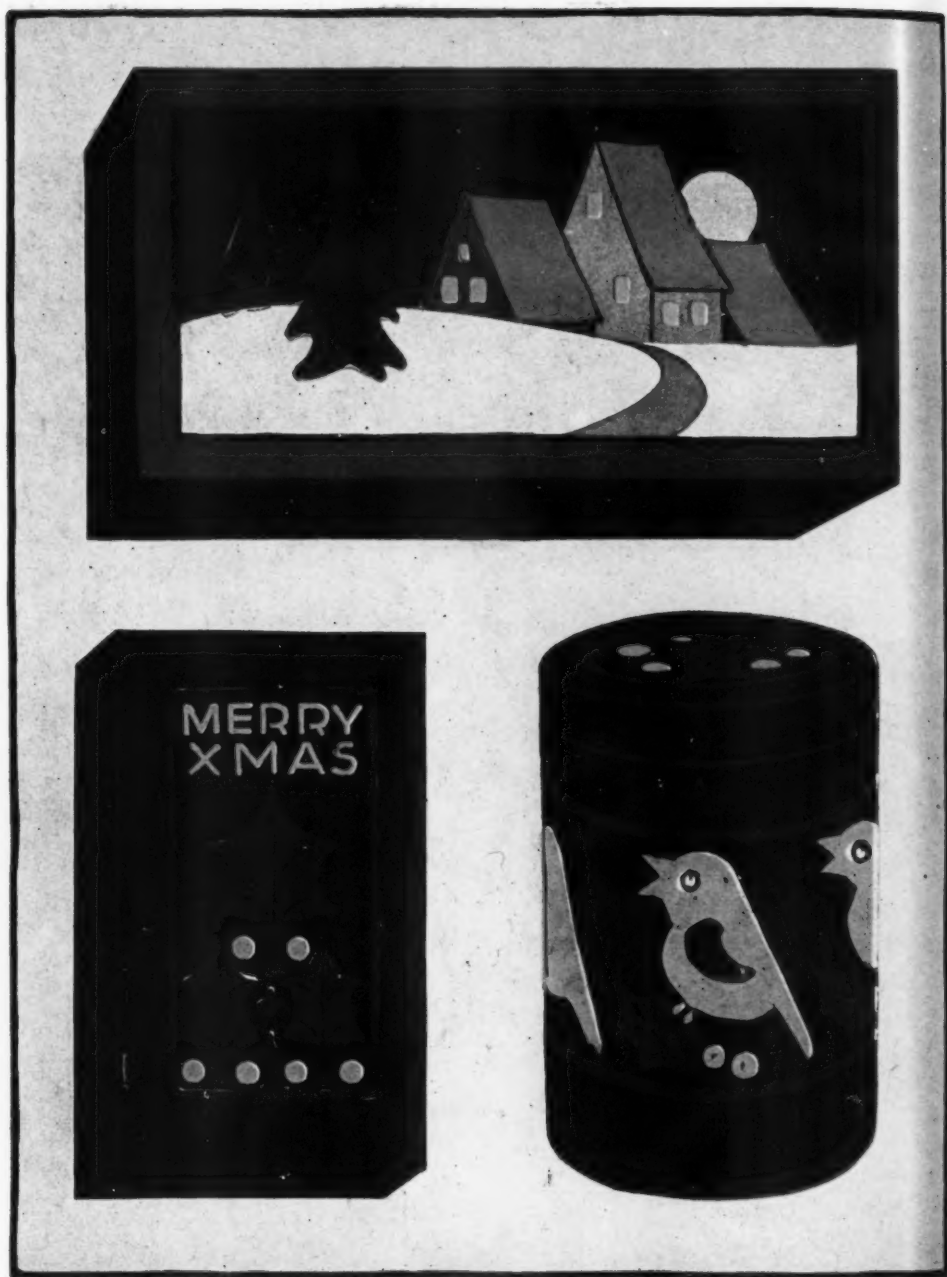


A PENCIL SKETCH BY FRED RICHARDS, ENGLAND'S NOTED PENCIL ARTIST. ART TEACHERS SHOULD COLLECT FRED RICHARD'S WORK AS A MODEL OF PENCIL RENDERING

The School Arts Magazine, November 1926

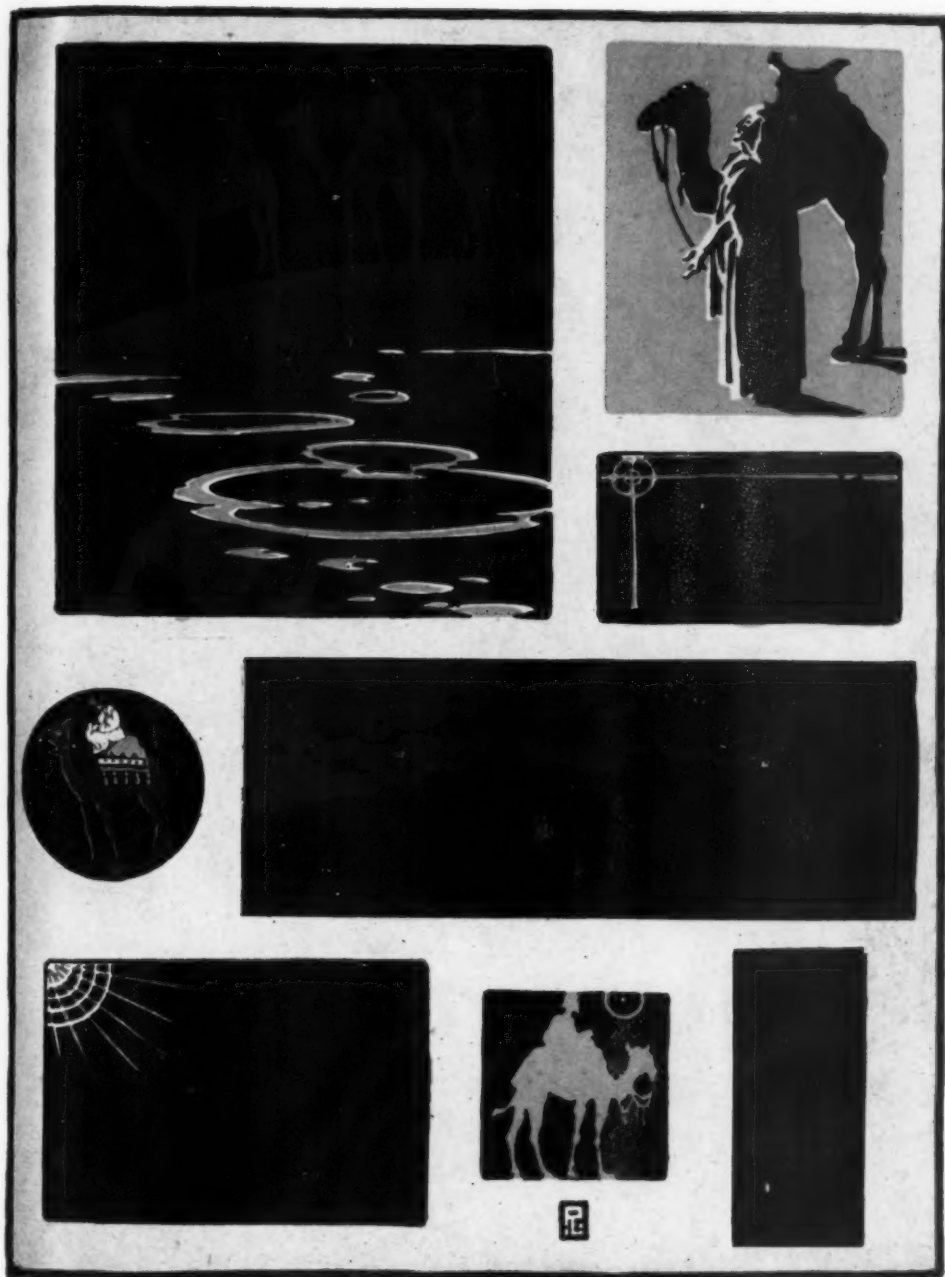


CHRISTMAS TREE DECORATIONS THAT ARE MORE INDIVIDUAL AND PRACTICAL THAN THE USUAL PURCHASED KIND MAY BE MADE BY THE CHILDREN WITH CUT PAPER. THOSE SHOWN ABOVE WERE MADE BY PASTING THREE SECTIONS TOGETHER FOR THE BIRD AND SQUIRREL AND BIRD DECORATIONS. TWO PIECES WERE PASTED TOGETHER FOR THE CAMEL



ORDINARY CARDBOARD BOXES AND CARTONS MAY BE MADE INTO CHARMING GIFT BOXES WITH BRIGHT COLORED PAPER DECORATIONS PASTED OVER THE BOX SURFACES

The School Arts Magazine, November 1926

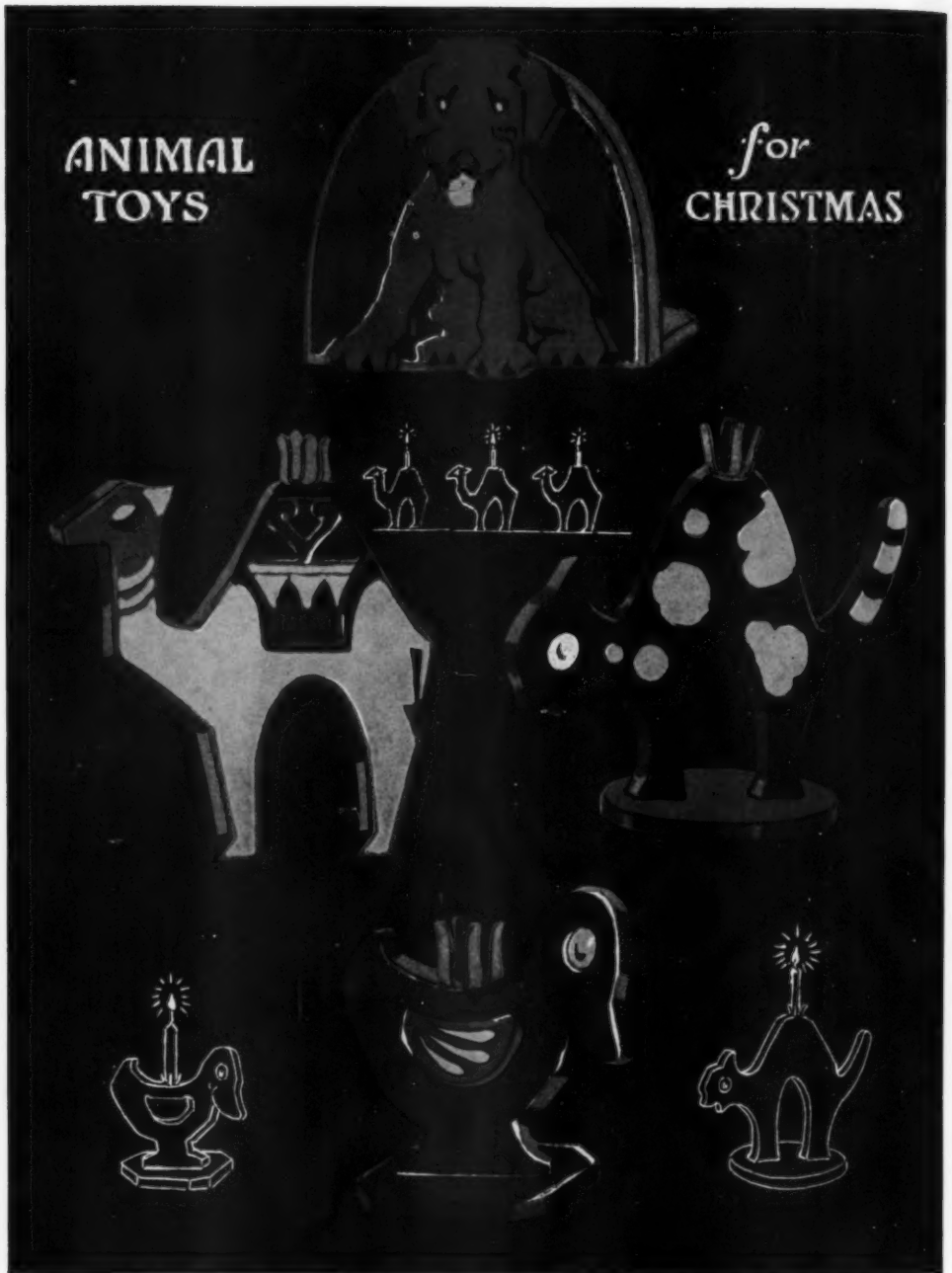


A PAGE OF CHRISTMAS WISE MEN AND CAMEL PANELS THAT ARE APPROPRIATE FOR GIFT CARDS, WINDOW DECORATIONS, POSTERS, OR OTHER HOLIDAY DECORATIONS

The School Arts Magazine, November 1926

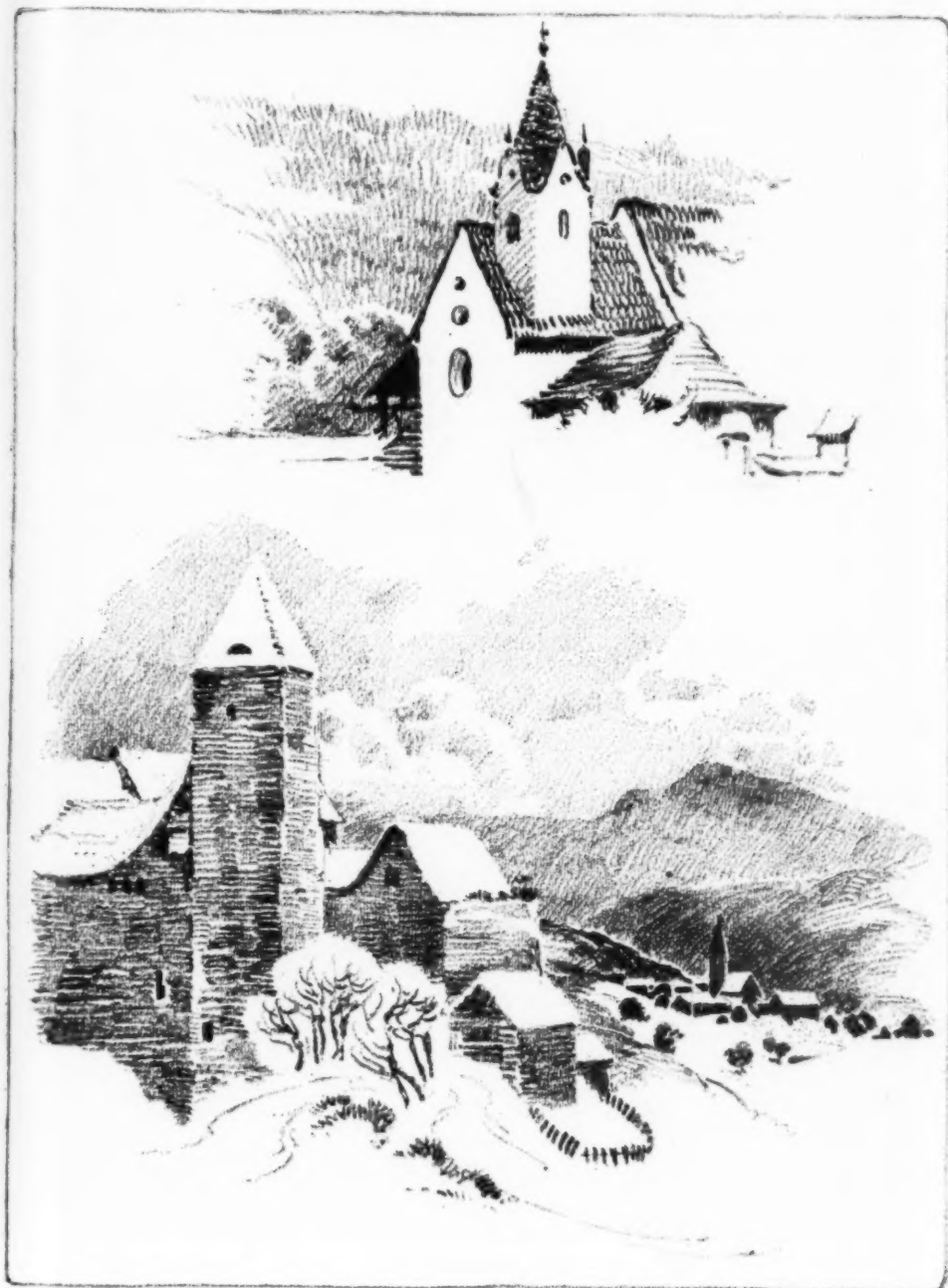
ANIMAL
TOYS

for
CHRISTMAS



SIMPLE FORMED WOODEN TOYS PAINTED WITH TEMPERA COLORS AND SHELLAC BRUSHED OVER THE SURFACE WILL MAKE TOYS THAT THE CHILDREN CAN MAKE AND WHICH THEY WILL MORE THOROUGHLY PRIZE FOR HAVING MADE

The School Arts Magazine, November 1926



PENCIL SKETCHES MADE IN SWITZERLAND

The School Arts Magazine, November 1926



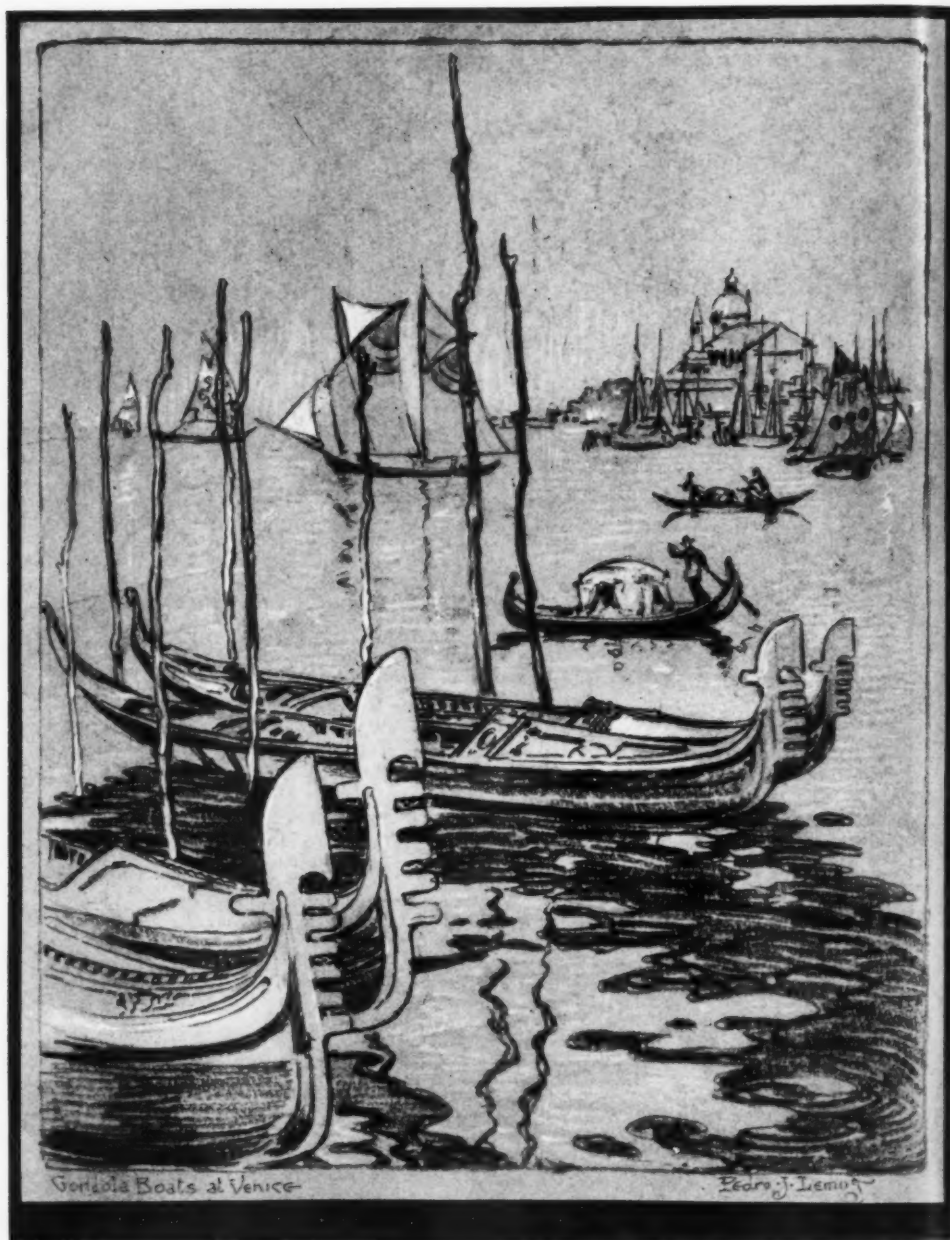
WATERWAYS IN OTHER LANDS. VIEWS IN ITALY

The School Arts Magazine, November 1926



A LAKE COMO SCENE IN ITALY AND A MEDITERRANEAN WATERWAY

The School Arts Magazine, November 1926



A PASTELLO SKETCH MADE ORIGINALLY IN COLORS ON GRAY PAPER DURING A SKETCH TRIP TO OTHER LANDS

The School Arts Magazine, November 1926



SKETCHING ON GRAY PAPER WITH PASTELLOS ENABLES THE ARTIST TO GAIN TIME BY USING THE PAPER FOR PARTS OF THE SUBJECT, AND TIME COUNTS WHEN TRAVELING IN OTHER LANDS

The School Arts Magazine, November 1926

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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A Paper Cutting Lesson

FOR GRADES 2 AND 3

JESSIE TODD

University of Chicago, Illinois

RECENTLY we conducted an interesting paper cutting lesson which proved so satisfactory that I am sending in the results, hoping it will be of help to other teachers.

Our first lesson consisted of making a poster in which the children cut out a black castle and pasted it against a blue sky. Orange windows were then added to the castle. The resulting poster was effective in composition and color.

In the next lesson the children were asked to make a night scene. The teacher called for suggestions but very few were given. So then the teacher made several suggestions as follows:

1. A little boy carrying a lighted lantern. He had been out to find a horse that had not returned. He had found his foot caught in a trap. The scene

that might be shown was that of the horse limping home, the little boy following with a lighted lantern. Ahead of them on the hill was the house or barn with the lights in it. The moon was up.

2. The Town Musicians of Bremen.

3. Cinderella going to the ball. The lights could be seen on the coach and in the lighted castle on the hill.

4. Cowboys going along the top of the hill.

The teacher's ideas created enthusiasm on the part of the children and they began to offer suggestions. Some of these were very good. The children then started to work, and in half an hour the following pictures were turned in:

1. Cowboys around a camp fire.
2. A lighthouse by the sea.

(Continued on page x)



THESE NIGHT SCENES WERE MADE WITH BLACK CUT PAPER PASTED ONTO BLUE PAPER. THE WINDOWS AND MOON WERE CUT FROM BRIGHT ORANGE PAPER

The School Arts Magazine, November 1926

A Christmas Movie

NELL ADAMS SMITH

Supervisor of Art, San Antonio, Texas

PICTURE films have been shown periodically at the Johnson Theatre, Mexican School No. 7, San Antonio, for the past two or three years. The theatre was built by the fifth grade, to display a series of illustrations depicting the History of Texas, the Spring Project, in which English, dramatics, geography, music, and art were correlated with the history. A large wooden box formed the basis of the theatre, with the two wooden rollers at either end. A piece of beaver-board was fashioned into an Alamo façade and tacked to the front of the box. By the addition of soft green cambric curtains, the theatre was complete. After numerous showings of the History film, the theatre was stored away on the top shelf of the cloak room, where it rested for months, almost forgotten.

The Christmas season furnished the inspiration for a new film and it came about in this way. The boys and girls of the fifth grade class wanted to celebrate Christmas, so they consulted their teacher, Miss Pfeil, and they decided to have a tree, make gifts for the primary children, invite them to the festivities and have a great and glorious time. Accordingly, they were busy during those first days of December making wooden toys and painting them in gay colors; dressing stocking dolls in unique costumes; painting lollipops with big eyes and grinning mouths; and sawing riding sticks, topping them with donkey heads with big floppy ears.

Then someone said, "What will we do besides having the tree and giving out the gifts? It will be rather stupid just to ask the children in to get the toys, won't it?" Another said, "Sure, 'nuf, that won't take long, then what will we do?" They all looked anxious and thoughtful, and then a boy with the inspiration of the moment upon him, said, "Why not make a Christmas Movie and use the old theatre!" At once they rallied to the idea and the theatre was taken down, dusted and freshened and the work on the film was planned. Committees were appointed: art, illustration, lettering, mounting, and music. The art committee found a series of tiny illustrations in an old magazine portraying the story of the Christ Child, and concluded to use them for their suggestive cuttings.

They cut from 12" x 18" black paper and then the illustrations were mounted in sections on 22" x 28" lightweight tag-board. The lettering group used the sentences composed in the English class and applied them on strips of paper which were then pasted to the tag-board sheets. A lettered sheet announced and preceded each picture as it was rolled through the opening of the theatre.

The music committee asked their music teacher, Miss Wolveston of the fourth grade, to arrange and train them in suitable songs.

During the showing of this Christmas Movie the chorus sang the following

(Continued on page x)

**THE OLD
OLD STORY
BY
FIFTH GRADE**

**NEARLY TWO THOUSAND
YEARS AGO A BABY WAS
BORN IN A STABLE
IN BETHLEHEM. THIS
BABY WAS CHRIST.**



**MANY ANGELS CAME
FROM HEAVEN. THEY
SANG, "GLORY TO GOD."**

**THE END
MERRY XMAS**

A FEW OF THE CHRISTMAS MOVIES DESCRIBED BY NELL ADAMS SMITH ON THE OPPOSITE PAGE.
THE MOVIES WERE MADE WITH CUT BLACK PAPER PASTED ONTO SHEETS OF WHITE PAPER

The School Arts Magazine, November 1926

Little Pilgrims Come to the Schoolroom

V. B. BISSELL

Grade Teacher, Kalamazoo, Michigan

EXPRESSING much interest in the Pilgrims about whom they were studying, the fourth grade decided to invoke them from the past into person, and "teacher" enjoyed correlating.

A motley crowd was assembled after the small fingers had been busy for some time.

Heretofore, we have used clothespins for the legitimate body upon which to hang the garments of our beloved foster children; indeed some have crept in upon this occasion, but they lack the grace which we are sure *our* children should possess.

We found heavy black electrical wire much more agreeable to work with.

A strip, doubled, tied around the neck, and wound at appropriate places with wisps of cotton for more or less elegant calves, part turned up at the correct

angle by nagging pliers, and there was the body. A short piece wired on at shoulder height, and two arms, were ready to hold anything we liked.

Truly the most human body we have ever attempted.

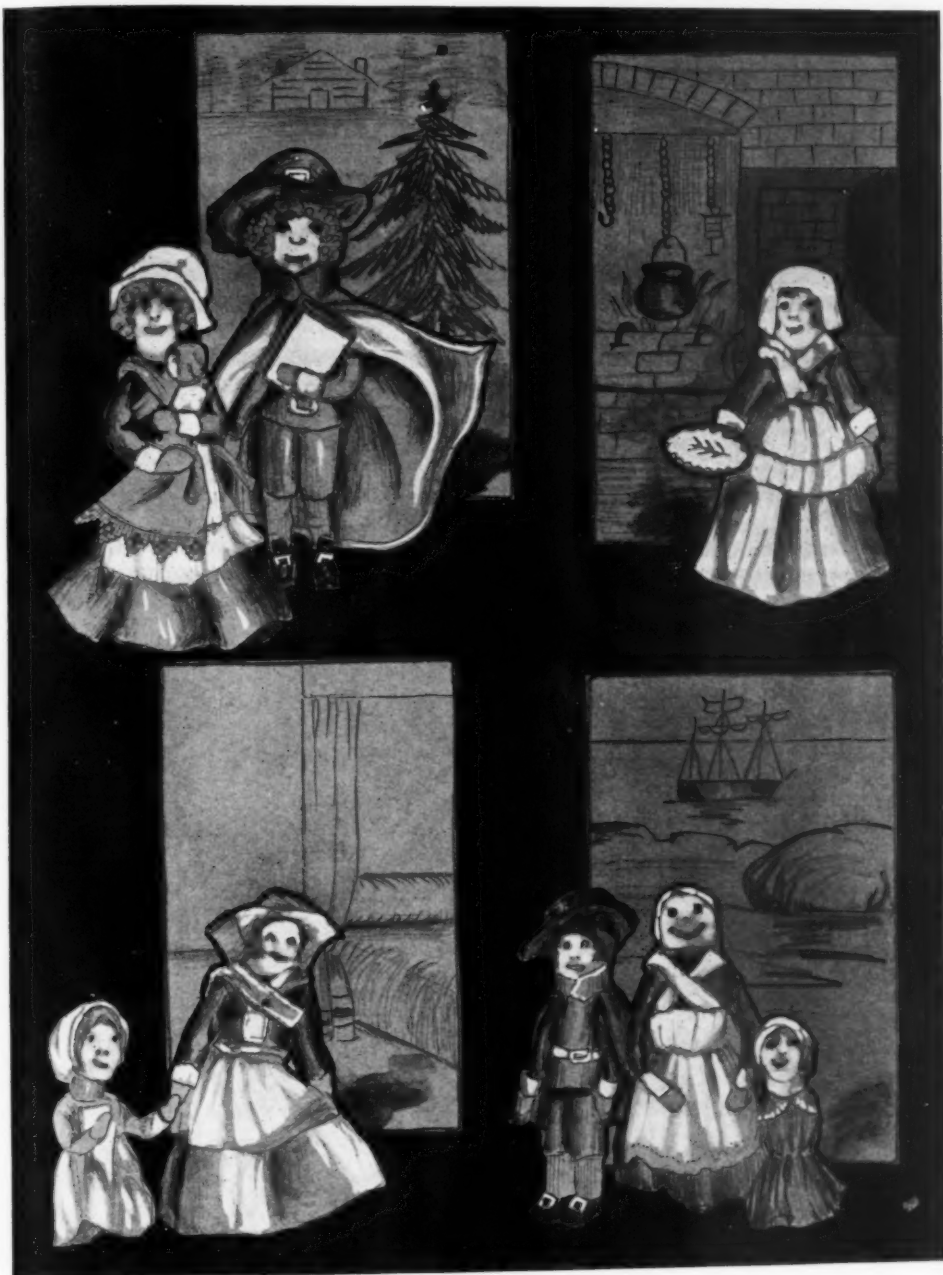
It was a real pleasure to add frivolous curly hair of white or black astrakhan. A few stitches of embroidery between the hair and the chin, or a drop or two of paint, and a painful look of intelligence crept into the erstwhile vacant space.

Sober black garments, white collars, and fichus, followed, and most difficult of all, black hats and oilcloth shoes with tinfoil buckles.

The latter were least successful, but at least, they are *on*, and will carry their owners to meeting or cornfield. Sketches of these Pilgrim Folks are shown on the opposite page.

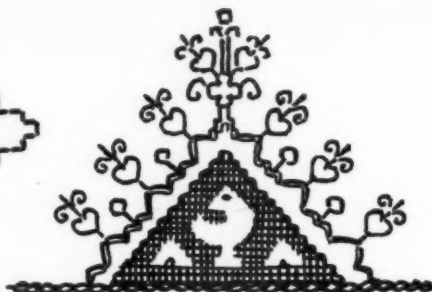
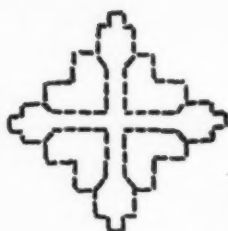
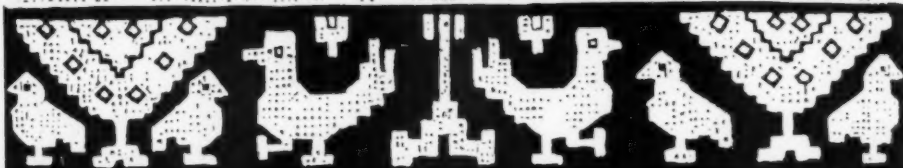
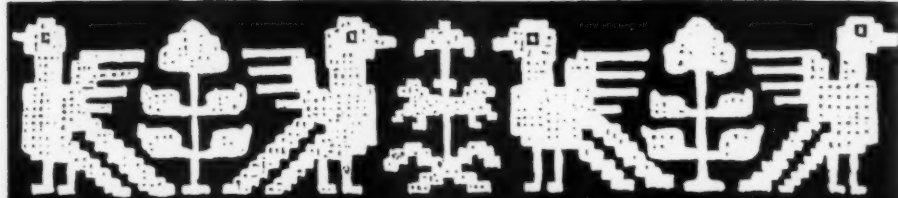


THE PILGRIMS FIRST WENT TO HOLLAND, SO THESE SCHOOL CHILDREN HAVE MADE DUTCH COSTUMES FOR THEIR THANKSGIVING PAGEANT



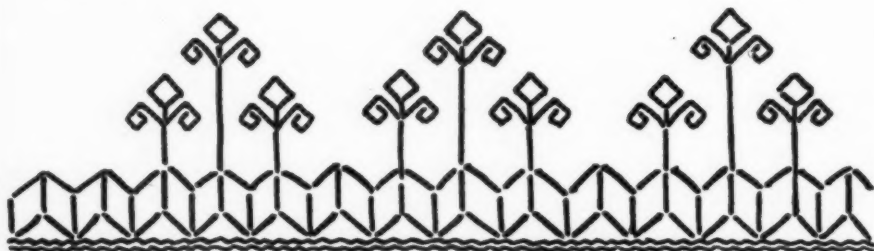
THE PILGRIM DOLLS DESCRIBED ON THE OPPOSITE PAGE WERE PLACED AGAINST SIMPLY DRAWN BACKGROUNDS. THESE BACKGROUNDS WERE MADE WITH CRAYONS ON MANILLA PAPER

The School Arts Magazine, November 1926



EMBROIDERY
DESIGNS

from ASSISI
ITALY

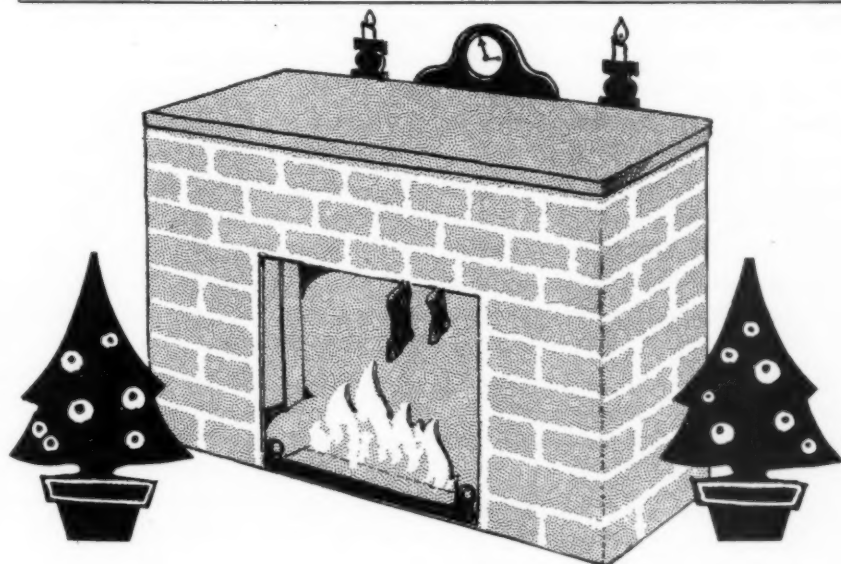
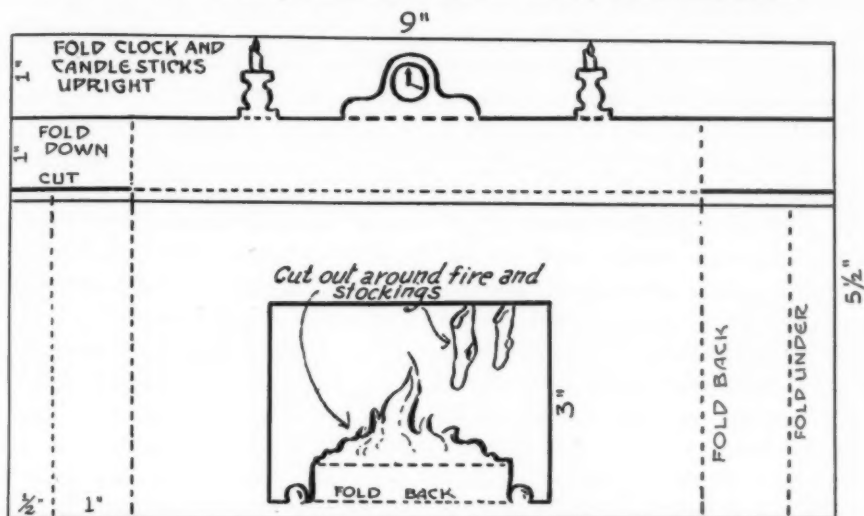


A PAGE OF DESIGNS FROM SUNNY ITALY SHOWING THE BIRDS AND TREES LOVED BY ST. FRANCIS OF ASSISI. THIS PAGE IS FROM THE FORTHCOMING DESIGN PORTFOLIO ON "INDIAN DECORATIVE DESIGN" NOW UNDER PREPARATION BY THE DAVIS PRESS, WORCESTER, MASS.

The School Arts Magazine, November 1928

A CHRISTMAS FIREPLACE

A PROBLEM IN PAPER FOLDING AND CUTTING WHICH
ADDS A HOLIDAY ATMOSPHERE TO THE DOLL HOUSE



MADALINE FITZSIMMONS

A FIREPLACE PAPER PROBLEM THAT THE PUPILS WILL ENJOY MAKING AND COLORING WITH
CRAYONS FOR THE DOLL HOUSE OR AS A DECORATION TO GO UNDER THE CHRISTMAS TREE

The School Arts Magazine, November 1926

Design Made Easy

PEDRO J. LEMOS

Editor, The School Arts Magazine

INVENTION of ideas or imagination is a very important part of every designer's equipment and unless the student can develop the ability to think of many avenues of design trends or variations, he will not go far as a successful designer.

The student should be encouraged to try all manner of design experiments, and without being extravagant, a lot of paper should be covered with "try-outs" or experiments. There are those students who hesitate to experiment because the experiment may fail, and those who prefer to think the problem out very thoughtfully before beginning it. Any timidity in designing should be forgotten as both the fear of failure and the thoughtful approach, while often admirable, do trend to make slow workers.

If there is any great need of improvement in our teaching of design, it is the need of developing more speed in art work. Not careless work, not thoughtless work, but the ability to think in terms of design quickly and to produce it definitely, without needless preliminaries.

Versatility in design is a thing every student should cultivate. The true designer should be able to design anything well. He should be able to design a pin or a building, a monogram or a large poster. Design, after all, is arrangement of space or areas, or the assembling of multiple parts or elements. The same underlying principles govern these arrangements or assemblies,

whether it be for a square inch or an acre space.

If the teacher realizes that the student's problems should be largely those of developing these principles, rather than thinking that the problems should be something of a finished or commercially valuable nature, the student will ultimately reach the point where his work will have a more permanent value to the industrial markets.

One of the mistakes so often made in our school art departments is that of trying to make finished artists of students. Any instructor in professional art schools can state how much more headway the student from high school makes, who comes with a good foundation, in contrast with the one who comes with a smattering of advanced art school work given in high school.

One of the finest design problems to stimulate ideas in design arrangement is that of design elements. It can become equal to a game in interest, and even more thrilling because of the surprise or discovery angles that occur in assembling the elements. This game of design can be played by children of the earliest grades or played by professional designers. In fact, it is played constantly by practicing designers, probably unconsciously, for after all designing is nothing but the assembling of different forms into a pleasing whole.

The problem of elements can be given over and over in different ways. Giving of this problem in different stages of the

students' progress and given in more difficult ways as he goes along, will do much toward keeping the student from remaining in a "rut." It also helps do away with the present tendency to ape "period" designs or follow the "cast iron" design trends being taught in several locations.

That design is best which is an individual response, something that is the student's own arrangement, based on the laws of order and beauty, instead of even a more beautiful production copied after some other person's system. Any production which appears to be all the work of one student, because of the teacher's inability to permit individual expression, is deplorable.

The whole world does not need more designers, but better and different designers. The problem of elements will give immediate outlet for individuality. The following exercises are suggested and the teacher can change or develop others as the needs require.

Exercise 29. From a 2-inch square of black or dark colored paper cut smaller squares. By cutting the square in two parts, one part a little smaller, the smaller part is then cut again, as shown in Plate 29. A circle may be cut into halves and one of these halves cut into parts as shown in Plate 29.

This cutting produces major and minor parts or elements. Large and small parts are always necessary to a successful design. Other or more parts than those shown may be produced, but for this demonstration we will be satisfied with these few parts. The simpler the parts, the less complicated the assembling of these parts is liable to be. The simpler the design, the more liable it is to be satisfactory. Simplicity

rather than complexity should be the big aim in designing.

Arrange the square elements in different ways until a pleasing motif is secured. Paste the motif onto a background. Do the same with the circle elements. Do this problem over again, but elaborate or cut the elements into different shapes without losing the character of the original element. The two motifs at the bottom of Plate 29 illustrate this problem.

Exercise 30. Returning to the square elements, arrange three other satisfactory elements, grouping the major and minor parts until the most pleasing contours and spaces between parts occur. When these are secured, they should be pasted down and kept as motifs for all over patterns and similar applications.

The square and circle elements should also be arranged into three new satisfactory groups, pasted down and retained for reference. These elements may also be cut and the forms changed even more than is shown in the former exercise.

Another adaptation of this exercise is to cut these same elements from light and dark paper, or from light, medium and dark paper. With these the same motifs made in black and white can be produced in three values. These same problems may also be applied to color harmony and the different parts of the motifs may be cut in harmonious colors.

Exercise 31. In this exercise a group of three, four, five, six or seven elements may be cut out and assembled into motifs. In arranging them, duplicates or several of any one element may be added to complete the design. Plate 31 shows

(Continued on page xii)

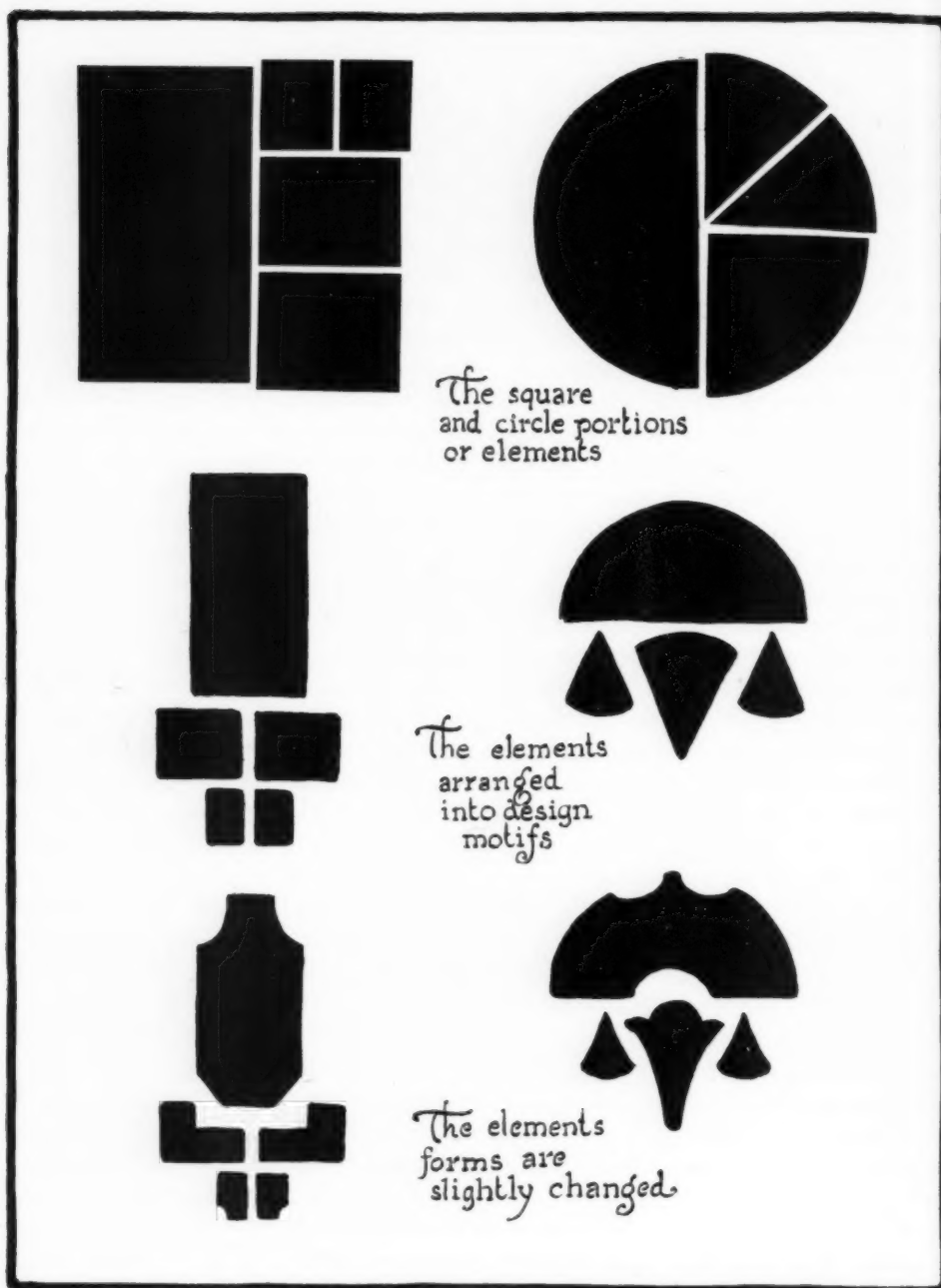


PLATE 29. A SQUARE AND CIRCLE CUT INTO PORTIONS AS ELEMENTS FOR MOTIFS, AND SOME OF THE MOTIFS PRODUCED

The School Arts Magazine, November 1926

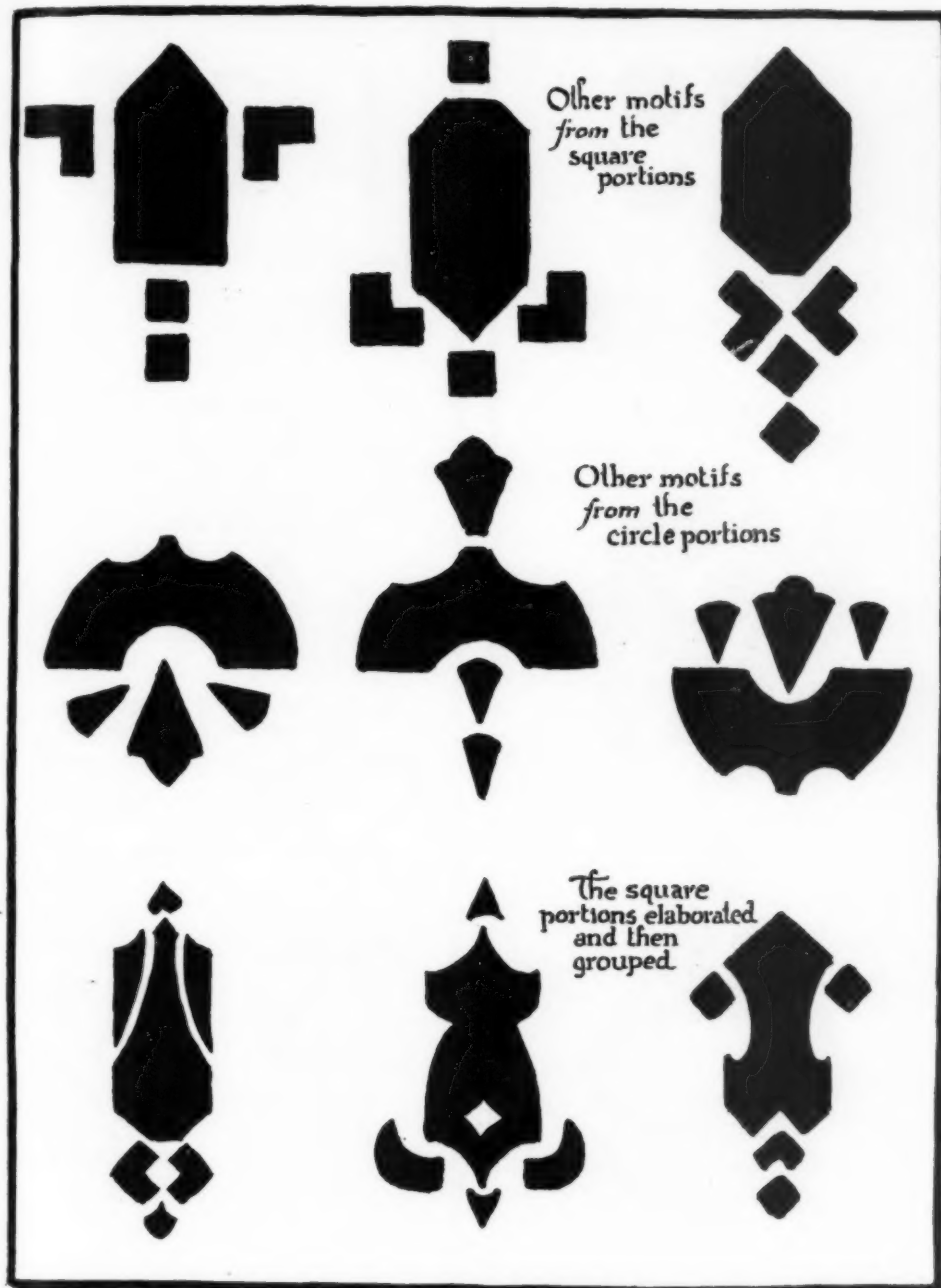


PLATE 30. VARIATIONS OF MOTIFS PRODUCED FROM THE SQUARE AND CIRCLE PORTIONS, THE LOWER ROW SHOWING CHANGED OUTLINES OF THE ELEMENTAL FORMS

The School Arts Magazine, November 1926

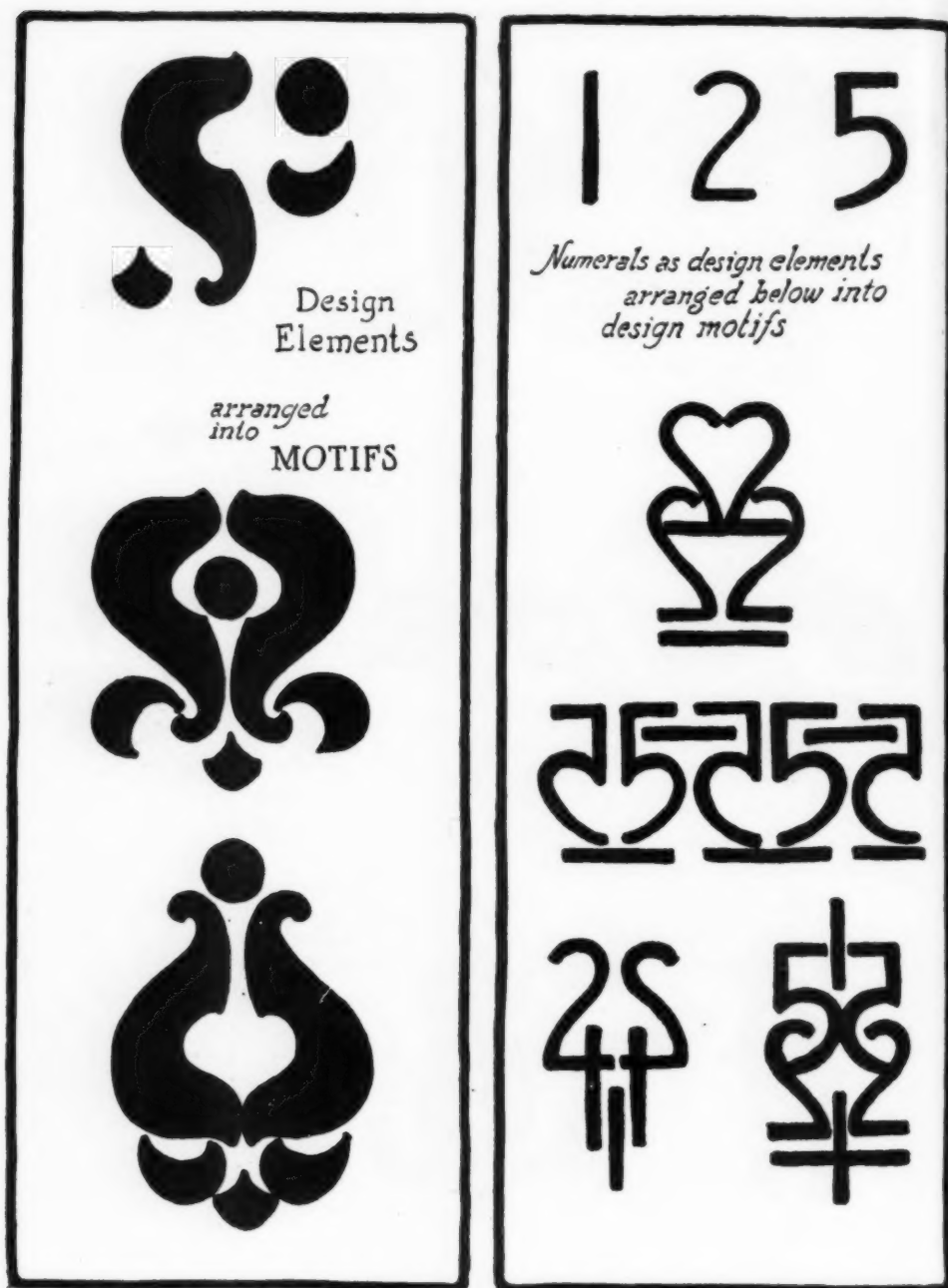


PLATE 31. OTHER DESIGN ELEMENTS USED FOR MOTIFS.
NUMERALS USED AS DESIGN ELEMENTS AND SOME OF THE MOTIFS

The School Arts Magazine, November 1926

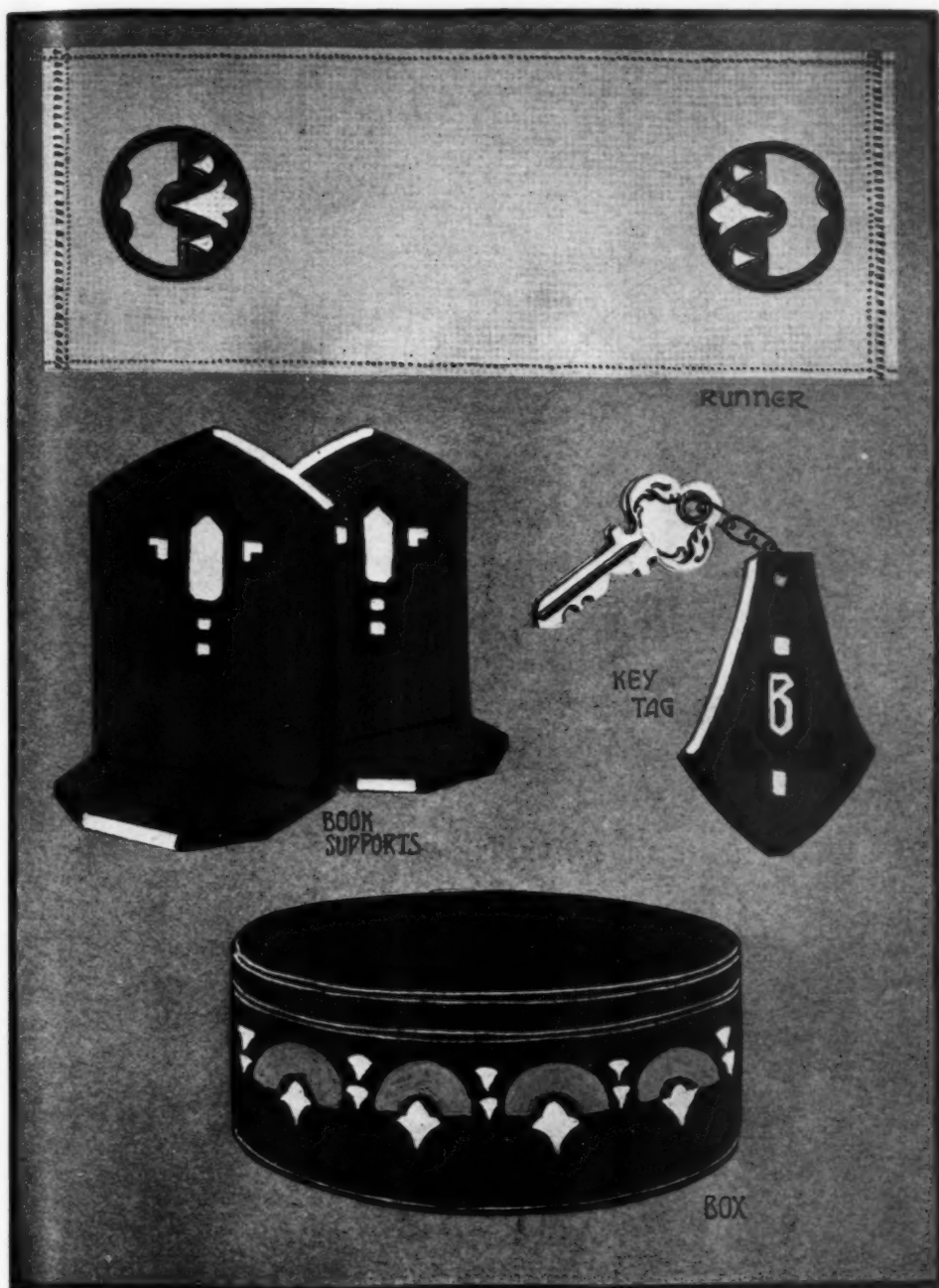


PLATE 32. SOME OF THE MOTIFS DESIGNED FROM THE SIMPLE SQUARE AND CIRCLE MOTIFS APPLIED TO SIMPLE HANDICRAFT

The School Arts Magazine, November 1926



A DUTCH BOY

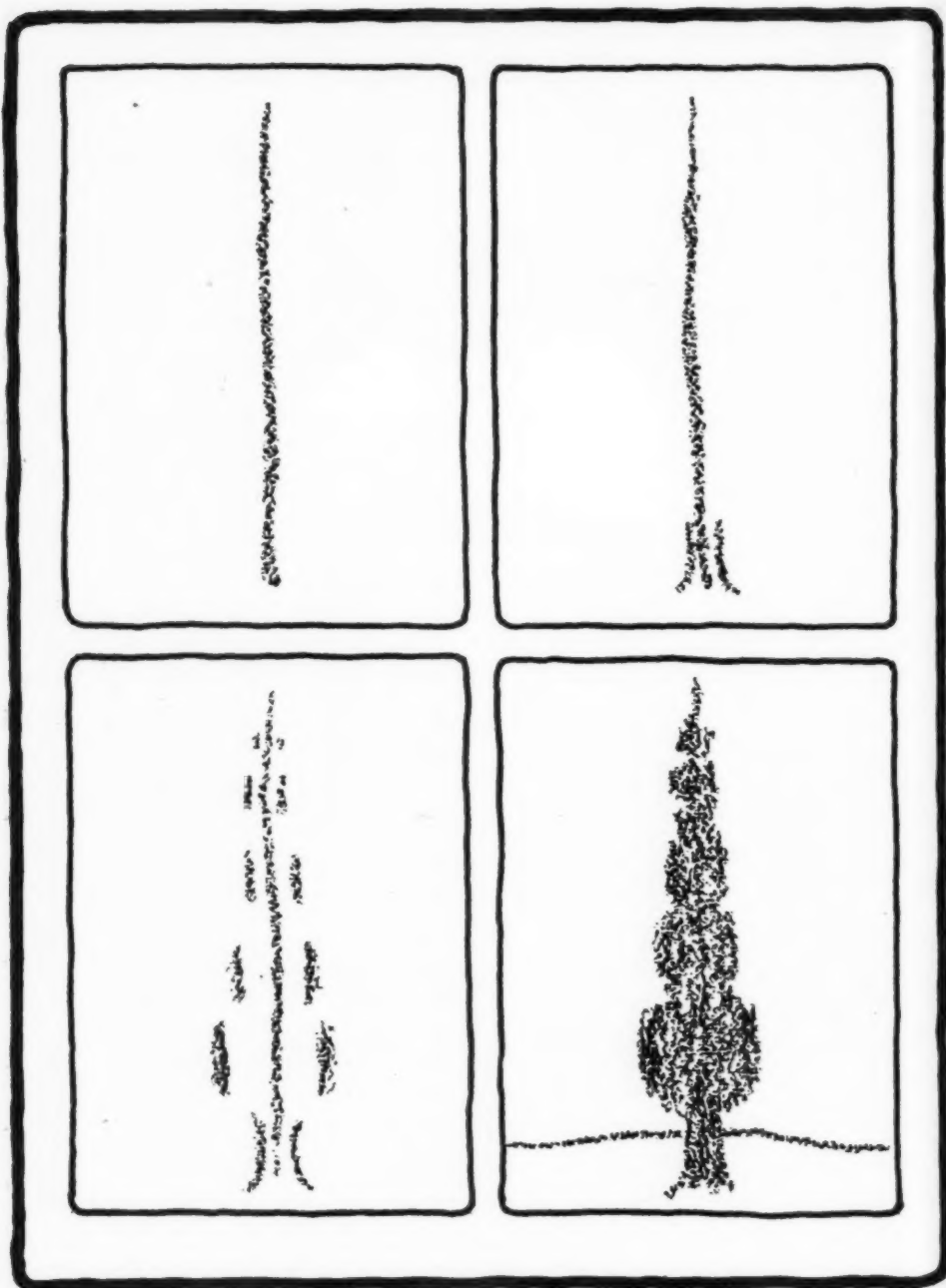
SYMMETRICALLY CUT PAPER PEOPLE OF OTHER LANDS, CUT BY PUPILS OF THE FIRST, SECOND AND THIRD GRADES OF THE SCHOOLS OF WHEELING, WEST VIRGINIA. ANNE C. MCCLAY, SUPERVISOR OF DRAWING

The School Arts Magazine, November 1926.



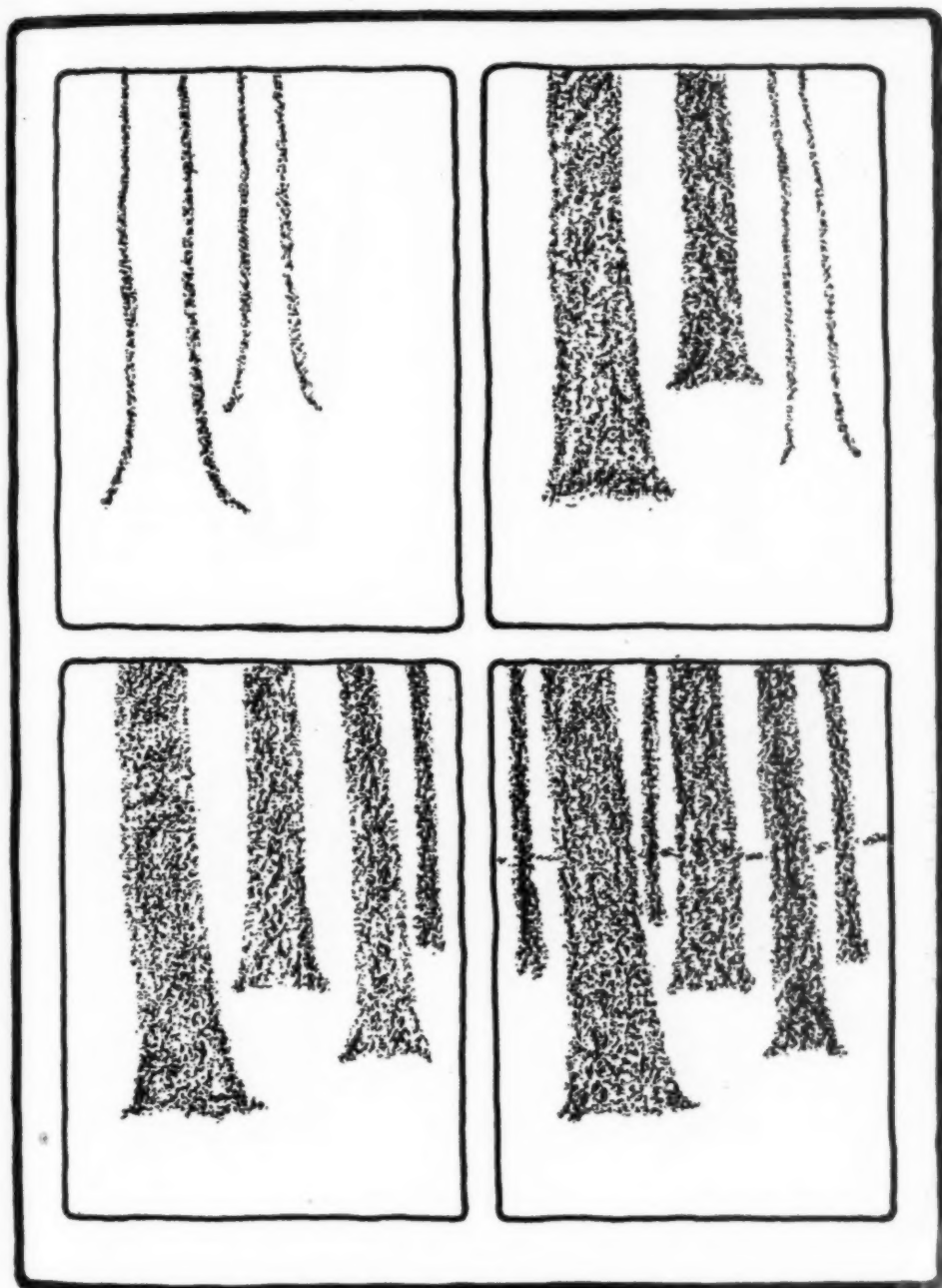
A DUTCH GIRL
AN INTERESTING CUT PAPER PROJECT THAT COMBINES ART,
HANDICRAFT, HISTORY AND THE GEOGRAPHY OF OTHER LANDS

The School Arts Magazine, November 1926



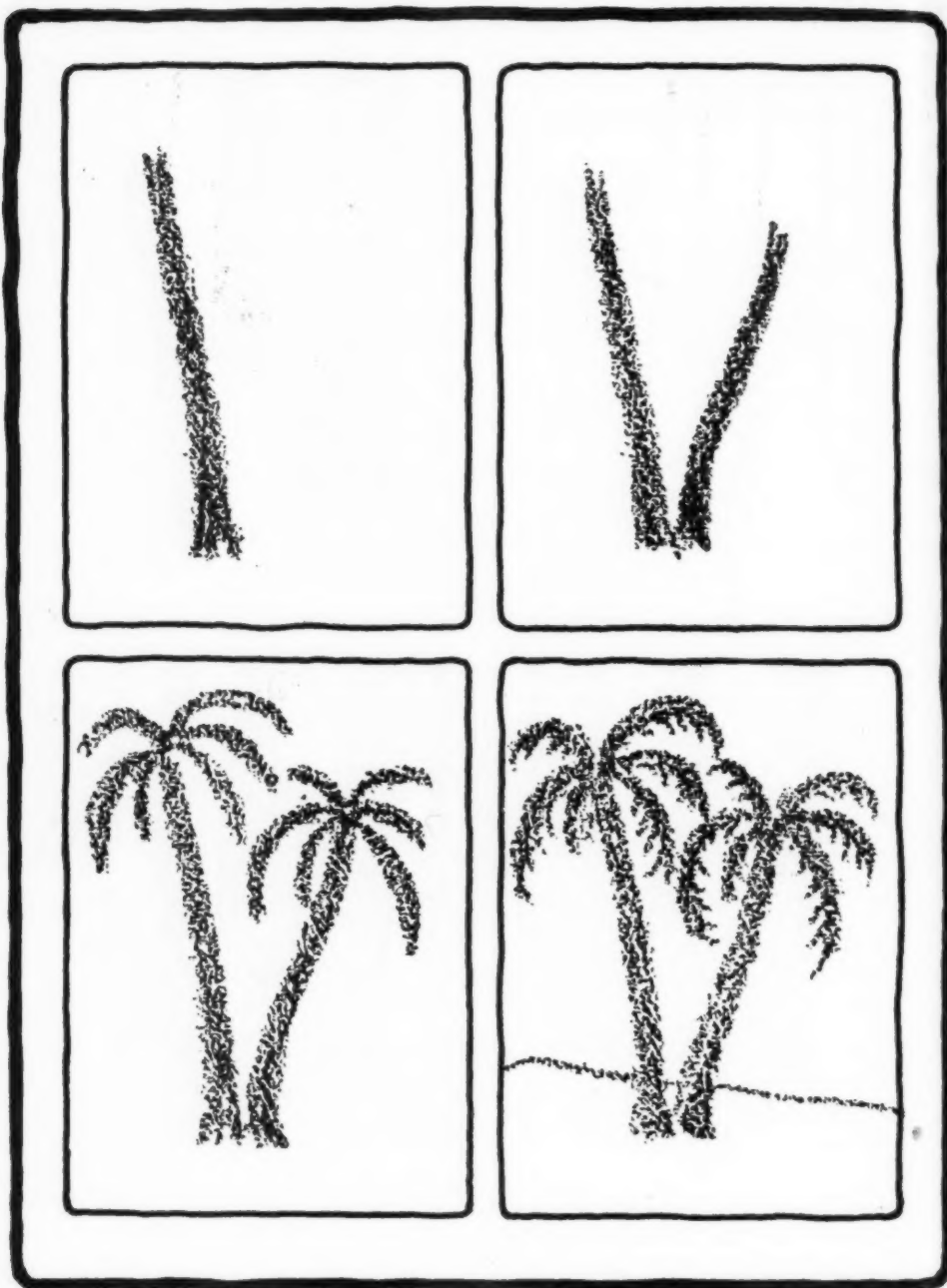
THIS PLATE AND THE THREE FOLLOWING SHOW SIMPLE METHODS OF DRAWING TREES FOR ILLUSTRATIONS. THEY HAVE BEEN PLANNED BY JESSIE TODD OF CHICAGO UNIVERSITY

The School Arts Magazine, November 1926



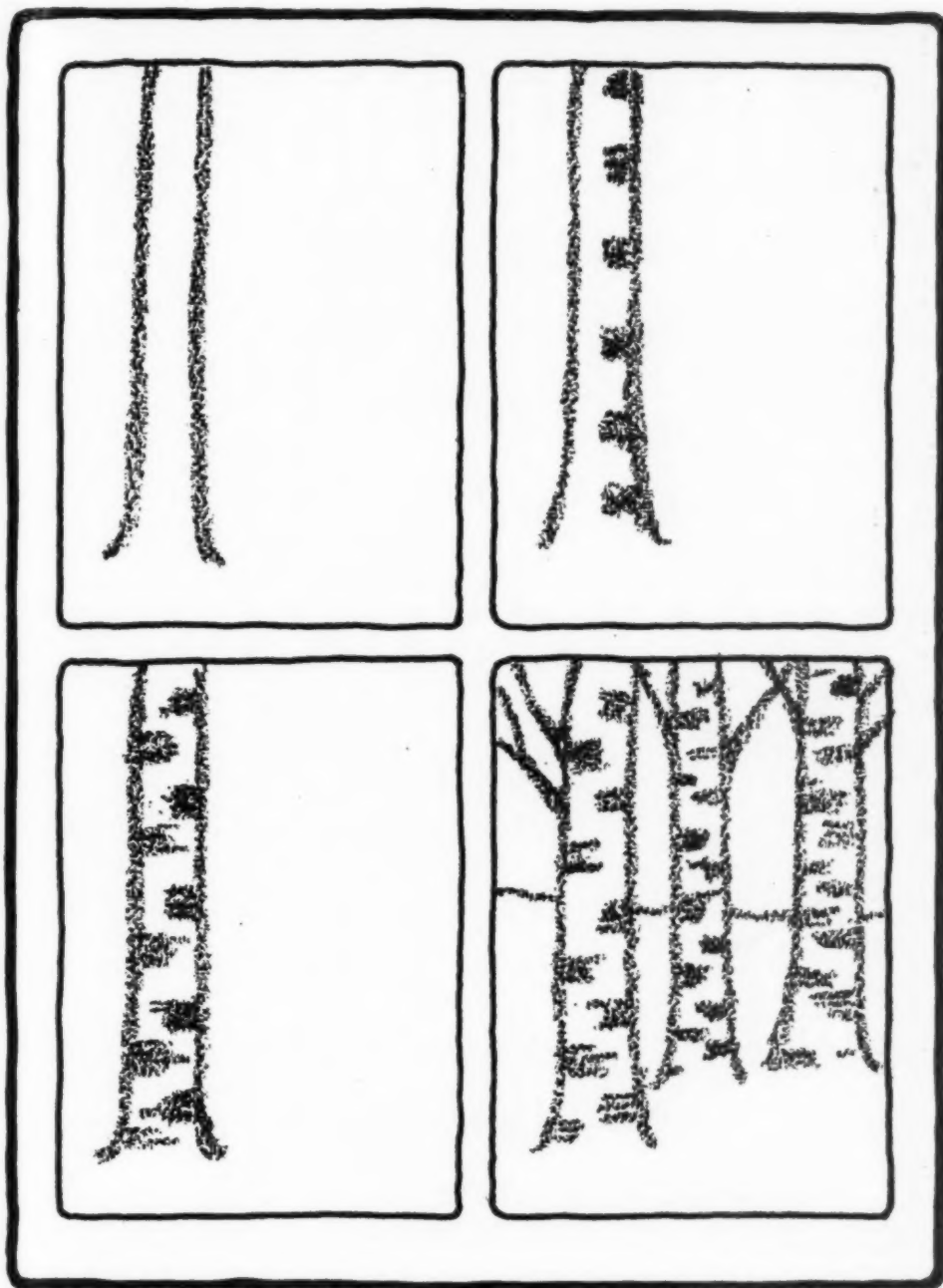
THIS SHOWS HOW TO DRAW A FOREST

The School Arts Magazine, November 1926



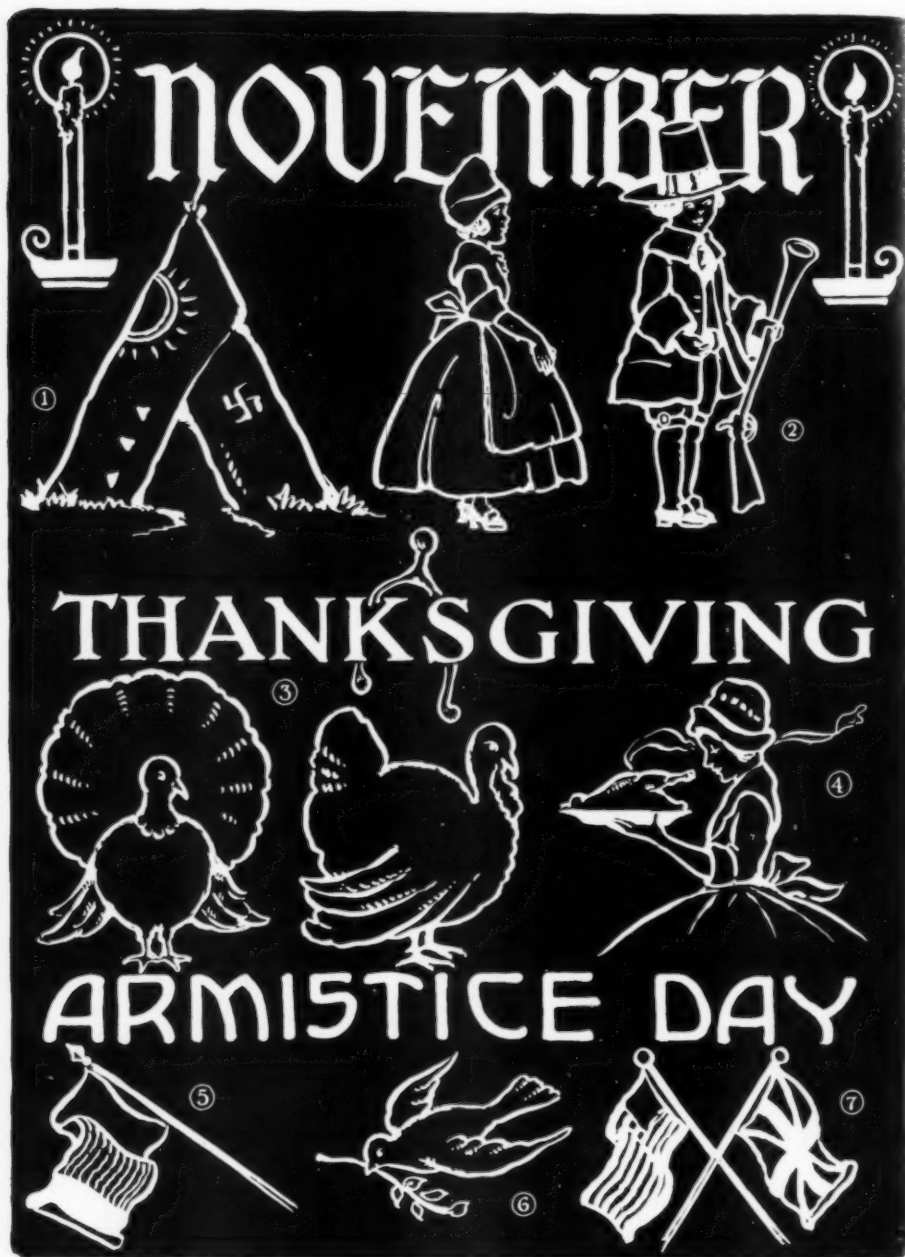
EASY STEPS IN DRAWING PALM TREES

The School Arts Magazine, November 1926

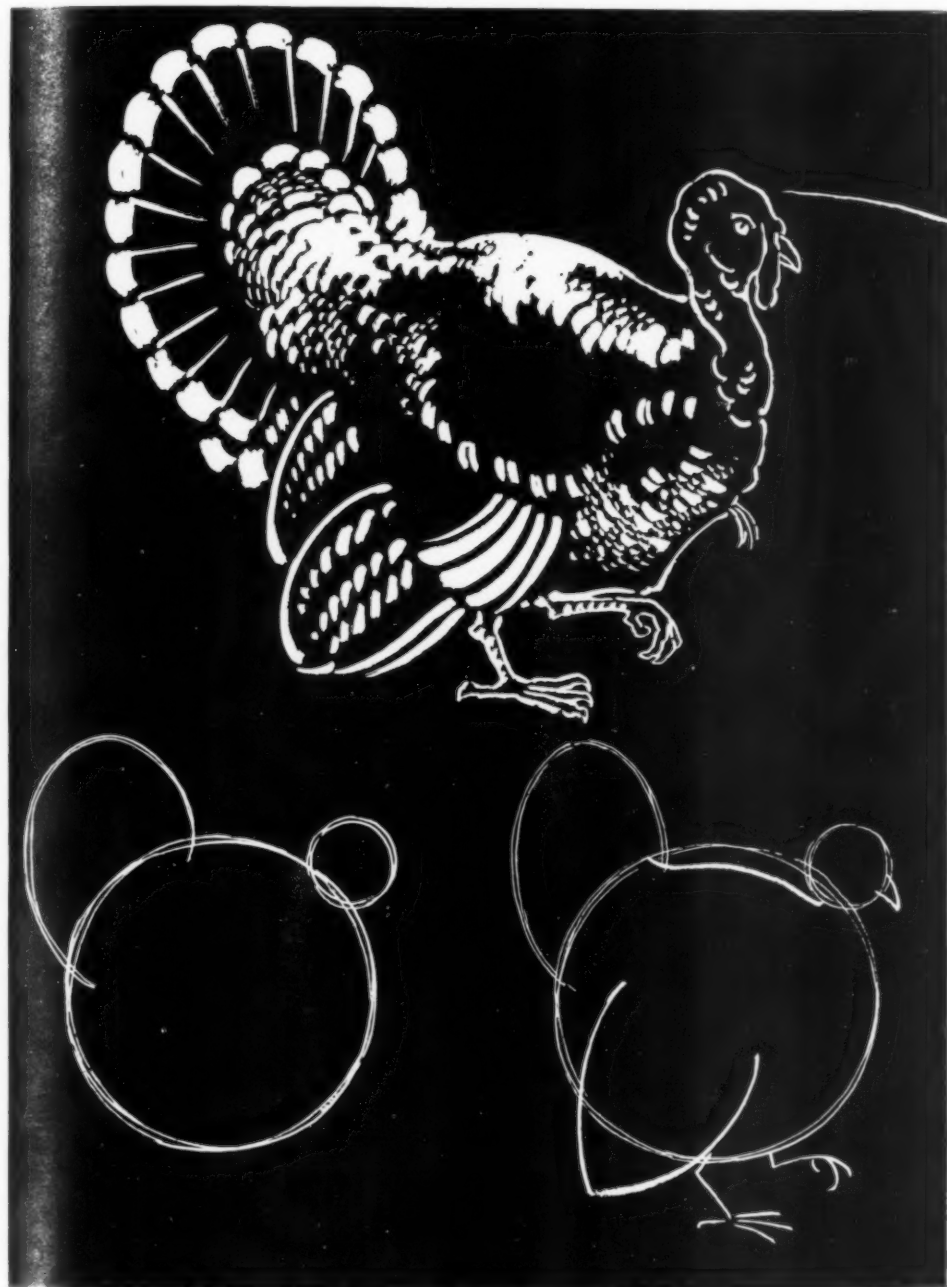


PROGRESSIVE STEPS IN DRAWING BIRCH TREES

The School Arts Magazine, November 1926

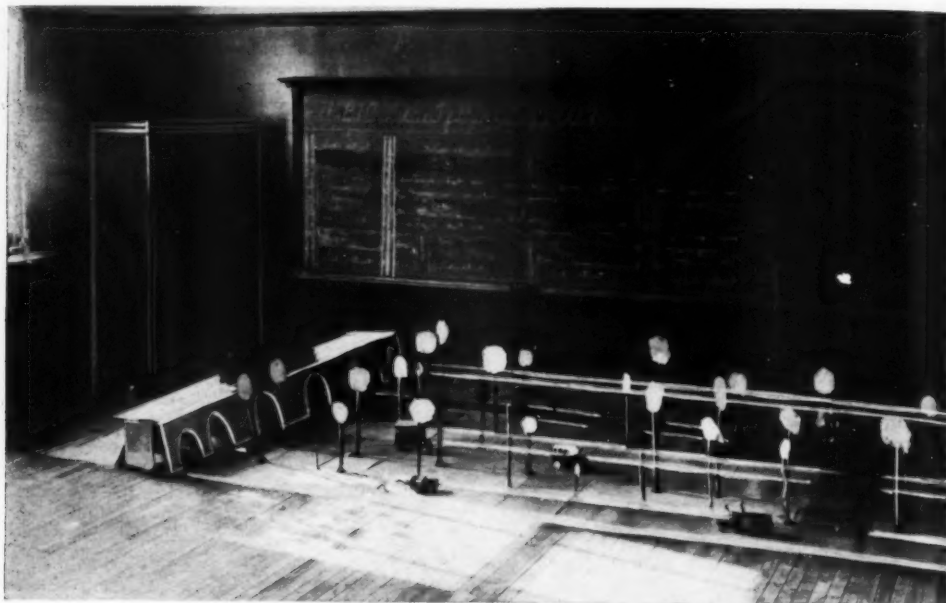


A FEW NOVEMBER IDEAS FOR THE SCHOOL BLACKBOARD

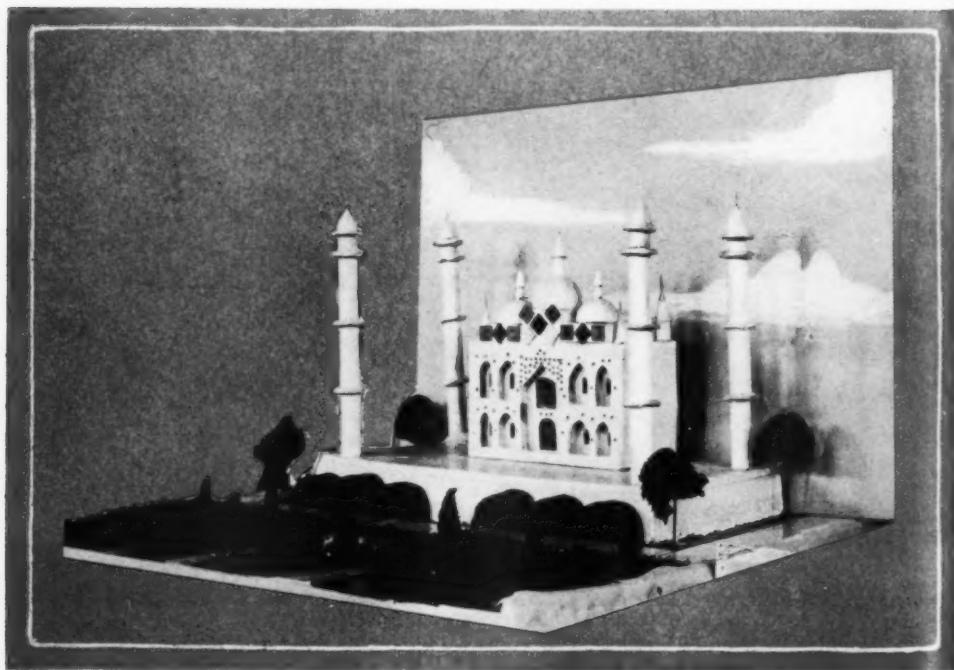


A FEW CIRCLES AND CURVED LINES WILL HELP THE CHILDREN WITH A THANKSGIVING TURKEY FOR THE BLACKBOARD

The School Arts Magazine, November 1926



THE MIDWAY PLANNED BY THE PUPILS IN MISS MENIER'S CLASS
ILLUSTRATING THE ARTICLE OPPOSITE ON "HOW WE COME TO SCHOOL"



THE TAJ MAHAL, A PALACE BUILT BY THE SCHOOL CHILDREN OF OSSINING, NEW YORK, UNDER THE INSTRUCTION OF THEIR CLASS TEACHER, DOROTHEA PALMER, AND ALICE MARLAND, ART SUPERVISOR

The School Arts Magazine, November 1926

"How We Come to School"

HAZEL MENIER

Teacher, Grade 2. Elementary School, University of Chicago

THIS fall the children in my second grade worked out an interesting project on transportation. One little boy, who came to school on his scooter, aroused the interest in "How we come to School." Every child immediately wanted to tell how he had come and at the end of the class we had a long list. Some of the children had come in busses, some on trains, in cars and on bicycles, while others had walked or skated. The children became very much interested in finding out the different ways of going from place to place and some child suggested that we go out on the midway and look for other means of transportation. They called each other's attention to taxicabs, elevated trains, trucks and wagons. One child noticed a horseback rider over on the bridle path and remarked that the Indians traveled that way. Most of the children knew something about Indians and offered information about canoes, rafts and sleds. Many of the children had seen pictures of the covered wagon, some of them had heard about stage coaches and flatboats, and with a little informa-

tion supplied by the teacher, they were able to talk quite freely on early travel. They were interested in comparing early travel with modern methods and enjoyed talking about the modern trains, boats and cars. The children made some interesting booklets which contained compositions they had written on canoes, covered wagons, stage coaches, modern trains, etc., and pictures to illustrate each. One of the children suggested that we make a midway on the floor and show all the different ways of travel we could see from our windows. Everyone was most enthusiastic about this, so after making a trip out on the midway, each child made his own plans. The best plans were selected by the children and from them one plan was put on the board. The children worked in committees, some made the floor plan, others made trees, grass, signs, busses, taxicabs, trolley cars, trucks and horseback riders. Every child had his part in the work and enjoyed it very much. The project when finished was a miniature midway and the children were proud to explain it to their friends.

The School Children Build a Palace

ALICE MARLAND*

Elementary Art Supervisor, Ossining, New York

EVEN in this day and age of wonderful opportunity, acquiring information seems to be the end in view in numerous schoolrooms even though little opportunity to use such information is given. We are likely by mere textbook teaching

to drill on facts and theory, but give little chance to the pupil to express his interpretations of the knowledge gained by real use of hand and brain.

Solving a problem in mathematics, learning certain set facts in geography is

*The article appearing in the June issue accredited to Miss Marland should have been accredited to Annie B. Gray, Industrial Art Instructor, of Frostburg, Maryland.

valuable training, but how much more valuable it is to also know how to visualize the same situation. Stimulate youth to imagine and plan for itself and the first steps of their later successful careers are formed. Here is the place where the project method of teaching is in demand. It means a use of intelligence, choice of materials, and an application of values such as pupils can never gain through textbooks.

One example of this was proven to us in working out a model of the Taj Mahal. The children chose this project and went at its completion with the greatest enthusiasm.

No difficulty was too great to be solved. They met in groups, elected a contractor for one part, a manager for another, thus a fine spirit of co-operation was developed. Since the schoolrooms were all used as classrooms and were situated at the top of six flights of stairs (in a building without an elevator), they had a wonderful time figuring ways and means of getting the building's base up. This base had been made outside, was solid cement, and weighed over 150 pounds. Two small boys managed it very nicely, however, and no marble steps were ruined. Different parts were made by different children and these parts had to fit together into a perfected model—what planning, measuring, etc., were willingly done so that one's work would fit. What discussions of materials and workmanship of the real builder.

Among other things the children demanded a real fountain as part of the landscape decoration, and this proved to be a puzzler to the grade. Different visitors advised them to leave it out, but to no avail. A fountain they *would*

and *must* have. Finally one of the boys who had formerly been a conundrum to his teacher and least interested in school and textbooks, undertook the job. A large maple syrup can was brought in, measured and the volume of water computed. Next a small faucet was soldered on near the bottom and a piece of rubber hose attached. At a certain distance on the hose a pet cock was adjusted and an old fountain pen filler put on the end. Now to make the base waterproof. This was accomplished by making a paraffin tank by melting the ends of four pieces and pressing together. Different water pressure and a higher spray was obtained by merely turning the pet cock; thence the wonderful real fountain was accomplished. The water supply was hidden behind the painted sky. The waste water was taken care of by fastening a second rubber hose to the base of the paraffin tank and draining into a ten-quart pail, which was carefully watched by guards. The pail was emptied at one hour intervals and not a bit of water spilled. The mathematics used in this project will remain with those pupils, not for a week only but in all probability for a lifetime. All the engineering was done by children. The trees and shrubbery were sponges dyed. The beautiful lawn was moss. The marble base was white tile. The majestic pillars were old spool holders, the domes rubber balls cut and painted, cardboard boxes formed the building proper, and the jewels were made of sealing wax. At night the boys had rigged up electric bulbs and figured out ways of reducing the electric current. At first one fuse was blown out but this difficulty was soon overcome and quite a spectacular effect was produced.

Save the Spools

FLORENCE MORRISON ACKLEY

Chicago, Illinois

CHILDREN should be encouraged to save empty spools of every sort. From these spools interesting designs may be cut and printed. First, the ends of the spools should be sandpapered until perfectly smooth. The spool may be sawed or cut in half or in fourths, lengthwise. Both the end and the side may be used to form the basis of an interesting pattern.

Many interesting variations may be produced by filing, or cutting at right angles, across the end of the spool. Notches may be cut around the circular end of the spool, producing a flower-like form. Holes may be drilled or punched in the ends of the spool also, for added variety of pattern. The chance for originality of design makes this simple craft problem especially educational.

When the spool has been properly prepared, by sanding the ends and varying the shapes, thick water color or dye is applied with a brush or by pressing spool on a saturated pad of color.

The paper, or cloth to be decorated should be firmly fastened to a drawing board, having a padding of soft cloth, papers or blotters under the surface to be printed. The surface should be laid out or divided up into the space to receive the prints before printing. The spool should be firmly pressed or hit with a mallet, to insure even printing.

Spools of different sizes may be combined in one design. For interest, the end of a match stick or pencil may be used to print small parts of units.

When the child once gets the idea he is delighted to see something really print, and he will use his eyes for new suggestions and new materials to print with.

Charming all over designs for pillow tops, book covers and curtains can be produced by small children in this way. The process and materials are so simple, the results so certain, that spool printing is an ideal grade school problem.

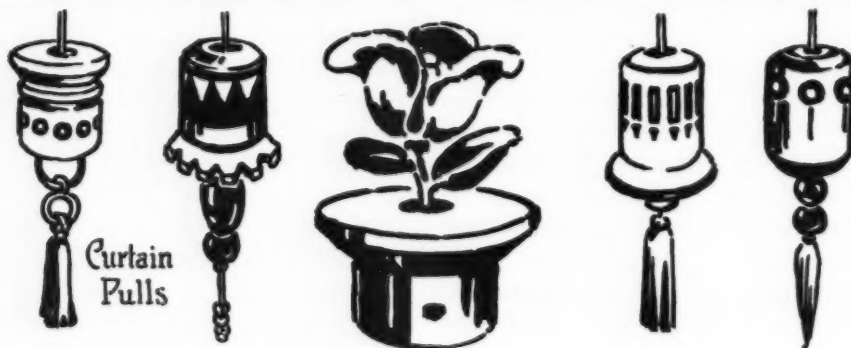
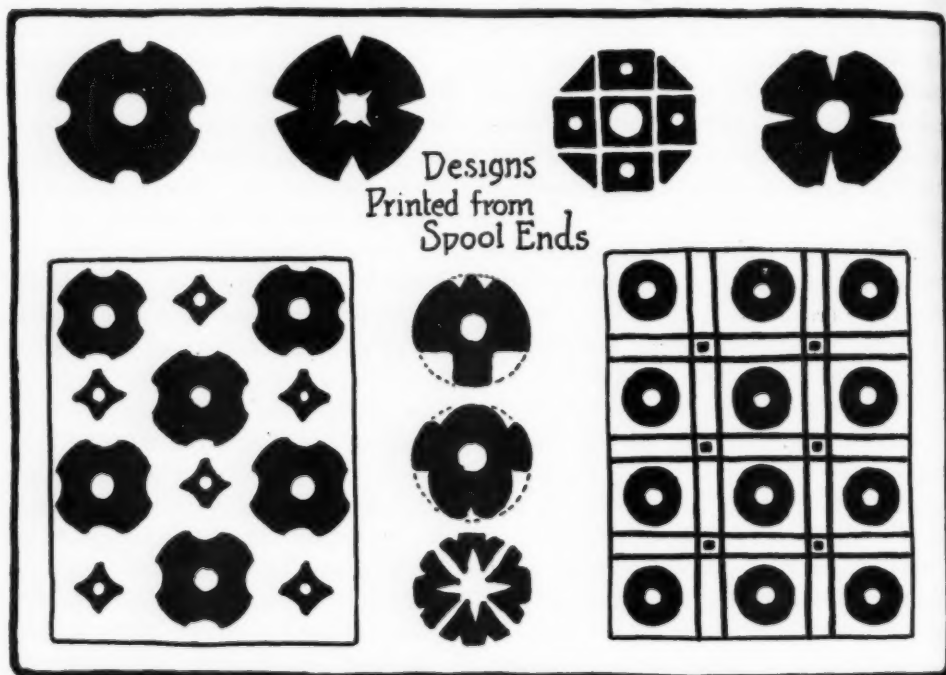
The fact that no money need be spent on this work, and that a cast off spool is easily within reach of any child should make an appeal in favor of spool printing. Through the medium of the latter, space relations, color harmony and design principles may be taught. The child is so engrossed in the joyful process of reproduction that he will absorb the principles almost unconsciously. The wise teacher "cashes in" on the child's interest, taking advantage of it to impress the important things that he is to learn. It is mere folly trying to teach children abstract principles of art. The only way to make lasting impressions is to let the child do something which truly interests him and while he is doing that thing, sprinkle it over with applied principles of design and color.

There are many other decorative possibilities in spools. They may be gaily decorated and used as curtain pulls. Large size spools may have a cork inserted in the ends through which a wire or large hatpin is run. On the wire a gay artificial flower may be made of wax

or paper. These serve as souvenirs or table decorations.

Anything which helps a child to produce something beautiful and useful out of waste material is a vital contribution to making a better citizen out of him.

Mischief-making is only misdirected energy and once the child is shown interesting avenues for his energy to travel along, he ceases to be a problem to those who have charge of him. So, save the spools.



SPOOLS WHICH ARE GENERALLY DISCARDED MAY BE USED FOR PRINTING DESIGNS AND MAY ALSO BE USED FOR CURTAIN PULLS, DECORATED FOR FAVORS AND UTILIZED IN MANY INTERESTING WAYS



More Books In The Home!

"In making books for children it has been my purpose to give to each book a personality, to create around the simple text an atmosphere or influence that will appeal to and develop the child's imagination. I try to do this through such devices as cover design, book plates, end papers, title pages, headings, tail pieces, initials, etc." (From a publisher's statement in *THE SCHOOL ARTS BOOK*, Jan. 1905.)

This publisher hit upon the primary "cause" of *THE SCHOOL ARTS MAGAZINE*—"development of public taste in all matters relating to the applied arts—beauty in American life." Publishers of books for children have discovered that the appeal first must be through the eye. It is apparently true that adults now must be attracted in the same way. At any rate there has been a decided improvement in the art of book making, as well as a tremendous growth in the volume.

Having caught the eye, the next appeal is to the imagination, the intellect; to create and to develop appreciation of the beautiful in word pictures, thoughts and aspirations transferred to the printed page. Children must be brought to the fountain to drink—the atmosphere must be created, the love of beauty in literature must be trained. Children's Book Week should be used by teachers and parents in introducing young folks to the best in literature. Here is one refreshing example by Henry Turner Bailey from the same volume of *THE SCHOOL ARTS BOOK*: [See p. xi]

A NEW EDITION and a NEW PUBLICATION

A COLOR NOTATION

THE seventh edition of "A COLOR NOTATION" has just been printed. It contains beautifully lithographed color pages, 105 interesting text pages, size 6x8 inches. Binding by Strathmore Munsell Cover, Neutral Gray.

In addition you will find in "A COLOR NOTATION" an explanation of the widely accepted Munsell System of color specification by its originator Mr. A. H. Munsell. The author has succeeded in presenting in simple language the gist of his vast knowledge of the science and art of color.

It is instructive and interesting, and should be found not only on the desk of every user and student of color, but on the personal bookshelf of every well-read man of today.

Price \$2.00 the copy.

COLOR IN PAINTING

GRADE school teachers and other educators will welcome "COLOR IN PAINTING" (by Miss Margaret McAdory, Director of Art Education, Birmingham, Alabama).

It is of invaluable assistance to instructors in the classroom. Eight handy four-page leaflets, describe a world-famous work of art with interesting life sketches of the artist. Eight color illustrations are then analyzed in definite terms of the Munsell System.

All of the pictures have been reproduced by courtesy of the Museum Louvre and include "Dance of the Nymphs"—Corot, "Still Life"—Chardin, "The Gleaners"—Miller, and "The Nymph Pool"—Monet.

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For bold, heavy lines 6B-SB-4B-3B
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12 Colors, \$1.00 per doz.

VENUS

(Continued from page 166)

3. Knight going to a castle.
4. Indians around fire
5. House and jack-o'-lanterns lighted for Halloween.
6. Boy carrying lantern to the barn and a dog following him.

This paper cutting lesson did the following for the children:

1. Helped the children to represent pictorially a night scene with blue, black, and orange paper.

2. Gave a chance for free expression.

3. Reviewed the objects learned in the graphic vocabulary.

- | | |
|--------------------|----------------|
| 1. House | 7. Fence |
| 2. Castle | 9. Barn |
| 3. Trees | 9. Fire |
| 4. Lantern | 10. Indians |
| 5. Jack-o'-lantern | 11. Cowboy |
| 6. Horse | 12. Lighthouse |

(Continued from page 168)

carols: "It Came Upon the Midnight Clear," Prologue; "Silent Night," Scene, Birth of Christ; "While Shepherds Watched Their Flocks by Night," Scene of the Shepherds; "From the Starry Heavens High," Angels announcing birth of Christ; "O Little Town of Bethlehem," Scene of Bethlehem; "O, Come All Ye Faithful," (First Verse), Shepherd's Adoration; "We Three Kings of the Orient Are," March of the Kings; "O, Come All Ye Faithful" (Third Verse), Conclusion.

It is needless to say, that while these little first grade Mexican children were overjoyed with their gifts, the Movie was the crowning feature of the Christmas entertainment. They babbled their praise, clapped their little brown hands, and their black beady eyes danced for joy. They had been treated to their first real Christmas!

"November is splendid on the South Shore. Mornings of flying cloud and frosty light, evenings of crimson sky where wild fowl float along, days of low sun slanting over hillside pastures splashed with the ruby and emerald of huckleberry and bay, nights when the sullen growl of the sea creeps in under the glittering stars, these together with the dull days when the landscape sits in gray and purple, and the black nights when the wind sweeps the marshes and lashes the hills—all these make up our calendar."

And again:

"I will see the ascending of the morning . . . then I go down to my studio and try to put on canvas something which shall recall to me that unique revelation of beauty. I cannot reproduce God's sunrise, painted with flame and vapor upon the limitless realms of the air; but perhaps I can create one of my own out of paint, within the limit of my canvas—one which shall present to my eye some hint of the harmony I saw in the heavens."*

Thus we find in books not only opportunity for appreciation of beauty through bindings and cover designs, end papers and tailpieces, illustrations in color, etc., but in high ideals beautifully expressed. The several books mentioned here have value for young people as they are interpreted by teachers and parents.



For twenty years Benjamin Ide Wheeler served as president of the University of California. During these years great changes occurred in the field of university education in which President Wheeler had an active part. His friends have wisely deemed it appropriate to select from the long list of his writings and addresses those that best express his ideas in several fields in which his mind ranged. Thus we have from the University of California Press, Berkeley, Cal., *THE ABUNDANT LIFE*, edited by Monroe E. Deutsch. A book of 386 pages, well printed and bound, finely illustrated, it is a storehouse of all that is best in life expressed in literary beauty. Here is just one quotation, taken in the abstract: "Grown folks will read the stories of gods and heroes, and some of them will find refreshment in following these old time pathways trodden by the feet of our early race; but others will stumble in the simple roaming paths, being too long accustomed to pavements and being many of them also blinded by the light of the lamp they always carry. Children skip gladly among the paths and stumble not; they are on familiar ground, and furthermore have not acquired the habit of the lamp."



G. P. Putnam's Sons feature three books for children which are just as fascinating to the grown-ups—at least two of them are. Several of the elements making up attractive books are present in [See p. xiii]

* "The Flush of the Dawn," Henry Turner Bailey. Published by Mentser, Bush & Co., Chicago.

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(Continued from page 175)

two motifs assembled from the elements at the top of the page. An interesting problem is that of considering numerals or letters of the alphabet as elements. These can be arranged into design motifs and borders. These elements may be reversed or inverted and arranged at any angle, in order to secure the designs.

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Another group of three publications from the press of Norman T. A. Munder & Co., Baltimore, must be included in this department for their historic and typographic excellence. Norman T. A. Munder has become an institution, if one man can be so styled. For a long time Mr. Munder has been a connoisseur in fine and applied art. His press has given us many examples of beautiful printing. Just to mention the title of these three publications creates a desire to own them. Thin books they are, two in boards, one in paper cover, but rich in content and dress. (1) *PRE-ALPHABET DAYS*, by Otto F. Ege, of the Cleveland School of Art. How people expressed themselves before we had our A B C's, is

[See p. xiv]



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PRACTICAL PROOFREADING, by Albert H. Highton. Published by United Typothetae of America, Chicago. Printed by the U. T. A. School of Printing, Indianapolis. Authority is stamped upon every one of the 214 pages in this book, for the author was formerly assistant editor of the *New Standard Dictionary* (Funk & Wagnalls). Every element necessary for the making of a proofreader, and every problem which a proofreader must face when "made" seems to have been covered in this valuable book. It should be in every proofroom and editorial office.

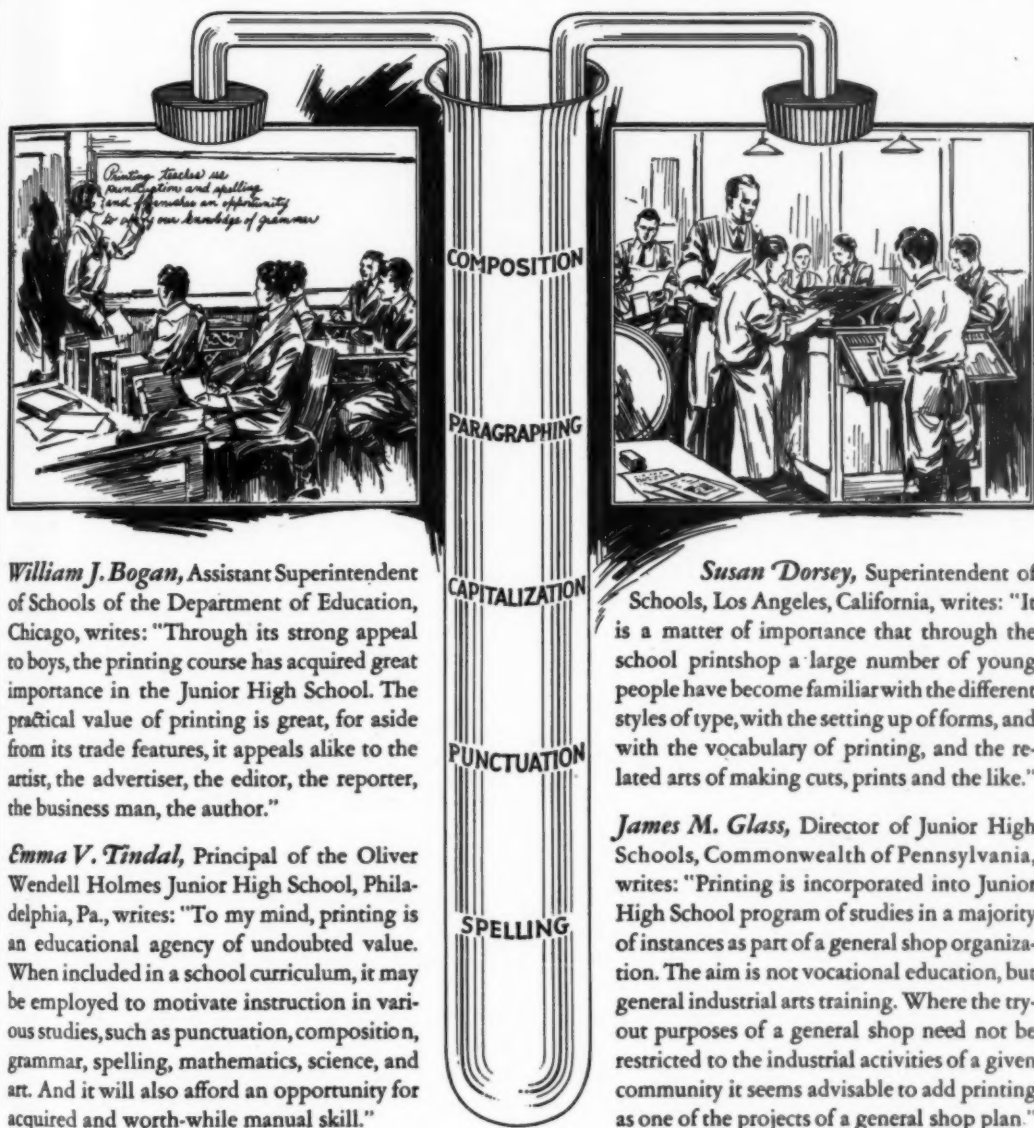


PICTURESQUE AMERICA: Its Parks and Playgrounds. Edited by John Francis Kane. Published by Resorts and Playgrounds of America, New York. Here is a book about which a really comprehensive description is quite impossible. Its size is 8 x 10½ inches, giving room for text and cuts of adequate size and margins which are entirely satisfactory; there are 526 pages, 550 illustrations, 25 maps; the De Luxe Library Edition, buckram binding, gold stamp, gilt edges, has 5 color plates, and the Travelers edition, cloth binding, the frontispiece in colors. The first is \$15.00 a copy and the second, \$10.00. Two hundred or more people have contributed pictures, prose, and poetry in describing the many beauty spots in North America in a volume which will always be a source of pleasure and profit to every fortunate possessor. The book carries one on a sight-seeing journey embracing every section of the United States, as well as Canada, Mexico, and our island possessions. Maps give the location and comparative area of our several parks and reserva-

[See p. xvi]

THE TEST OF PRINTING

The Conclusions of Prominent Educators



William J. Bogan, Assistant Superintendent of Schools of the Department of Education, Chicago, writes: "Through its strong appeal to boys, the printing course has acquired great importance in the Junior High School. The practical value of printing is great, for aside from its trade features, it appeals alike to the artist, the advertiser, the editor, the reporter, the business man, the author."

Emma V. Tindal, Principal of the Oliver Wendell Holmes Junior High School, Philadelphia, Pa., writes: "To my mind, printing is an educational agency of undoubted value. When included in a school curriculum, it may be employed to motivate instruction in various studies, such as punctuation, composition, grammar, spelling, mathematics, science, and art. And it will also afford an opportunity for acquired and worth-while manual skill."

Susan Dorsey, Superintendent of Schools, Los Angeles, California, writes: "It is a matter of importance that through the school printshop a large number of young people have become familiar with the different styles of type, with the setting up of forms, and with the vocabulary of printing, and the related arts of making cuts, prints and the like."

James M. Glass, Director of Junior High Schools, Commonwealth of Pennsylvania, writes: "Printing is incorporated into Junior High School program of studies in a majority of instances as part of a general shop organization. The aim is not vocational education, but general industrial arts training. Where the try-out purposes of a general shop need not be restricted to the industrial activities of a given community it seems advisable to add printing as one of the projects of a general shop plan."

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ISAAC PITMAN & SONS, New York, report the following adoptions on the New York Board of Education Supply List for 1926-29: "The Expert Dictator," "Supplementary Exercises, Book 11," "Economic Geography" by John McFarlane, M.A., "Writing Illuminating and Lettering" by Edward Johnston, and "Embroidery and Pattern Design" by Miss H. Fowler and C. F. Craggs.

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